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THE GEISHA



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THE GEISHA.

A STORY OF A TEA HOUSE.

A Japanese Musical Play

IN TWO ACTS

LIBRETTO BY

OWEN HALL.

LYRICS BY

HARRY GREENBANK.

MUSIC BY

SIDNEY JONES.

Authors of "An Artist's Model" and "A Gaiety Girl."

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Performed at Daly's Theatre, London.

Dramatis Personæ.

O MIMOSA SAN (Chief Geisha)	MISS MARIE TEMPEST.
JULIETTE DIAMANT ... (A French Girl, attached to Tea House as Interpreter) ...	MISS JULIETTE NESVILLE.
NAMI (WAVE OF THE SEA) (an Attendant)	MISS KRISTINE YUDALL.
O KIKU SAN (CHRYSANTHEMUM)	MISS EMELIE HERVE.
O HANA SAN (BLOSSOM)	
O KINKOTO SAN (GOLDEN HARP)	
KOMURASAKI SAN (LITTLE VIOLET)	
LADY CONSTANCE WYNNE (an English Visitor in Japan, travelling in her Yacht) ...	MISS MAUD HOBSON.
MISS MARIE WORTHINGTON	MISS BLANCHE MASSEY.
MISS ETHEL HURST	
MISS MABEL GRANT	
MISS LOUIE PLUMPTON	
MISS MOLLY SEAMORE	MISS LETTY LIND.
REGINALD FAIRFAX	MR. HAYDEN COFFIN.
DICK CUNNINGHAM	
ARTHUR CUDDY	
GEORGE GRIMSTON	
TOMMY STANLEY (Midshipman)	MISS LYDIA FLOPP
CAPTAIN KATANA (Captain of the Governor's Guard) ...	MR. WILLIAM PHILP.
TAKEMINE (Sergeant of the Governor's Guard) ...	MR. FREDK. ROSSE.
WUN-HI (a Chinaman; proprietor of Tea House) ...	MR. HUNTLEY WRIGHT.
THE MARQUIS IMARI (Chief of Police and Governor of the Province) ...	MR. HARRY MONKHOUSE.

COOLIES, ATTENDANTS. MOUSMÉS, GUARDS, &c.

ACT I.—*The Tea House of Ten Thousand Joys.*

ACT II.—*A Chrysanthemum Fête in the Palace Gardens.*

Time—The present.

The action of the play takes place in Japan outside the Treaty Limits.

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"THE GEISHA."

(A STORY OF A TEA HOUSE.)

A JAPANESE MUSICAL PLAY.

WORDS BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

N^o 1. OPENING CHORUS— "HAPPY JAPAN."

Allegro moderato.

PIANO. *ff*

The musical score is written for piano and consists of four systems. The first system is marked 'PIANO. ff' and features a melody in the right hand with a supporting bass line in the left hand. The second system continues the melody and includes a 'cre' (crescendo) marking. The third system features a 'f' (forte) marking and includes a 'do' (do) marking. The fourth system features a 'p' (piano) marking and includes a 'scen' (scene) marking.

Here we hast - en pit - ter

Here we hast - en pit - ter

Dawns the day in East - ern sky

Dawns the day in East - ern sky

The first system of the musical score. It consists of four staves. The top two staves are vocal staves in treble clef, both with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "Here we hast - en pit - ter" on the first two staves, and "Dawns the day in East - ern sky" on the next two staves. The piano part features a steady accompaniment with chords and moving lines in both hands.

pat - ter Where the ti - ny tea - cups clat - ter;

pat - ter Where the ti - ny tea - cups clat - ter;

Mounts the

Mounts the

The second system of the musical score. It continues with four staves. The vocal staves have the lyrics: "pat - ter Where the ti - ny tea - cups clat - ter;". The piano accompaniment continues with the same texture. The third and fourth staves of this system show the vocal line continuing with the lyrics "Mounts the" and the piano accompaniment providing harmonic support. The system concludes with a final chord in the piano part.

Shad - ed from his fu - ry heat - ed

Shad - ed from his fu - ry heat - ed

gold - en Sun - God high

gold - en Sun - God high

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics. The third staff is a vocal part with lyrics, and the fourth staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "Shad - ed from his fu - ry heat - ed" for the first two staves, and "gold - en Sun - God high" for the third and fourth staves.

.... Still at tea you find us seat - ed;

.... Still at tea you find us seat - ed;

..... Pass - es

..... Pass - es

The second system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics. The third staff is a vocal part with lyrics, and the fourth staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: ".... Still at tea you find us seat - ed;" for the first two staves, and "..... Pass - es" for the third and fourth staves.

Comes the night and calls to

Comes the night and calls to

day to wards the west,

day to wards the west,

rest Then we leave with sigh and sor - row No more

rest

tea un - til to - mor - row No more tea un -

No more tea un -

No more tea un -

No more tea un -

The image displays a musical score for 'The Boatman's Chorus'. It consists of five systems of staves. The first four systems each contain a vocal line (treble clef) and a bass line (bass clef). The vocal lines are for four voices, each with the lyrics: '- til to - mor - row.'. The piano accompaniment is shown in the fifth system, with a grand staff (treble and bass clefs) and the instruction 'Cresc.' (Crescendo) written above the right hand. The score is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan

Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan

Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan

Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan

f

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

p

Four-part vocal setting with piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Allegretto.

Four-part vocal setting with piano accompaniment, marked *Allegretto*. The vocal parts sing the lyrics: "Hap - py Ja - pan." The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand.

Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

Shall we sing you while they bring you Tea or cof-fee, Sirs, Dain-ty ly-ric

Shall we sing you while they bring you Tea or cof-fee, Sirs, Dain-ty ly-ric

pan-e-gyr-ic Of the gen-tle-men We've a so-lo touch-ing po-lo

pan-e-gyr-ic Of the gen-tle-men We've a so-lo touch-ing po-lo

For the of-fi-cers And a ron-do rather fond, O sent-i-men-tal men.

For the of-fi-cers And a ron-do rather fond, O sent-i-men-tal men

Of a hymn in praise of wo-men Are you fan-ci - ers. Or a son-net

Of a hymn in praise of wo-men Are you fan-ci - ers, Or a son-net

to a bon-net Su-per-cil-i - ous? We've a dit-ty of the ci - ty

to a bon-net Su-per-cil-i - ous? We've a dit-ty of the ci - ty

For fi - nan-ci - ers And a bal-lad of a sa-lad For the bilious!

For fi - nan-ci - ers And a bal-lad of a sa-lad For the bilious!

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Am - ple en - ter - tainment free, Giv - en as you take your tea.

Am - ple en - ter - tainment free, Giv - en as you take your tea.

CHORUS.

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

All of it is free they say No - thing in the world to pay.

All of it is free they say No - thing in the world to pay.

All of it is free they say No - thing in the world to pay.

All of it is free they say No - thing in the world to pay.

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

All of it is free, they say, and no - thing in the world to

Tempo I.

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

pay Hap - py Ja - pan, Gar - den of glit - ter!

Tempo I.

ff

Flow - er and fan Flut - ter and flit - ter: Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

(Ju_ve_nile whacker) Por - ce - lain too, Tea-tray and lac-quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea-tray and lac-quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea-tray and lac-quer!

(Ju_ve_nile whacker) Por - ce - lain too, Tea-tray and lac-quer!

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

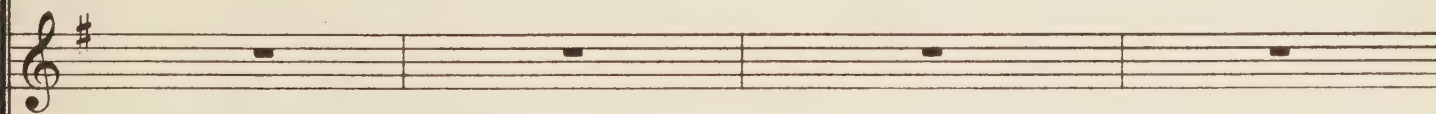
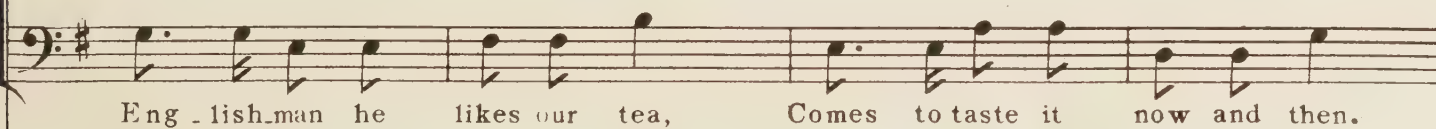
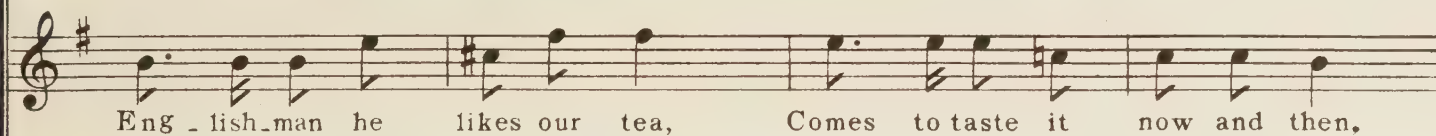
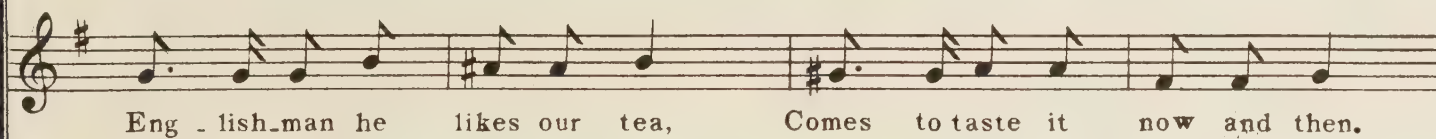
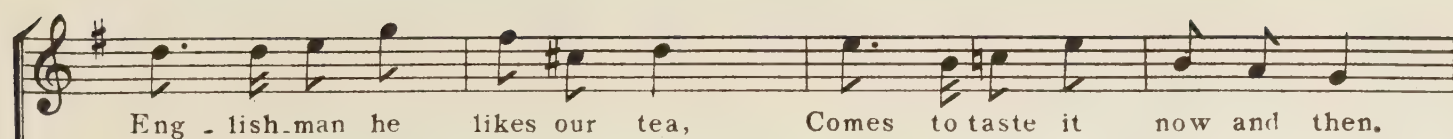
Nº 2. ENTRANCE OF OFFICERS.— "HERE THEY COME."

Allegro.

PIANO.

The piano introduction is in 2/4 time, key of D major. It begins with a forte (f) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The piece concludes with a series of sixteenth notes in the right hand and eighth notes in the left hand, ending with a double bar line and a repeat sign.

The vocal and piano accompaniment consists of four staves. The first three staves are for voices (Soprano, Alto, and Tenor) and the fourth is for the piano. The lyrics are: "Here they come! Oh look and see! Great big Eng-lish sai-lor men!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a double bar line and a repeat sign.



Mar-ry lit - tle Eng - lish miss, Flirt with pret - ty Ja - pan - ese

Mar-ry lit - tle Eng - lish miss Flirt with pret - ty Ja - pan - ese

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment staves in bass clef with the same key signature. The vocal staves contain the lyrics "Mar-ry lit - tle Eng - lish miss, Flirt with pret - ty Ja - pan - ese" and the piano accompaniment provides a rhythmic and harmonic foundation.

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

Here they come! Oh, look and see!

The second system of the musical score continues with four staves. The vocal staves (top two) and piano accompaniment staves (bottom two) are in the same key signature. The lyrics "Here they come! Oh, look and see!" are repeated four times, each corresponding to a vocal staff. The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand.

Great big English sail-or men! Eng-lish-man he likes our tea, Comes to taste it

Great big English sail-or men! Eng-lish-man he likes our tea. Comes to taste it

Great big English sail-or men! Eng-lish-man he likes our tea, Comes to taste it

Great big English sail-or men! Eng-lish-man he likes our tea, Comes to taste it

now and then, Comes to taste it now and then, yes, now and then.

now and then, Comes to taste it now and then, yes, now and then.

now and then, Comes to taste it now and then, yes, now and then

now and then, Comes to taste it now and then, yes, now and then.

First system of music, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written for a grand staff (treble and bass clefs). The first two measures contain whole rests for all parts. In measure 3, the piano part begins with a forte (*f*) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Measure 4 continues this pattern.

Second system of music, measures 5-8. The piano part continues with the eighth-note patterns. In measure 8, the right hand of the piano part features a more complex, ascending eighth-note figure, while the left hand maintains the steady bass line.

Third system of music, measures 9-12. Measure 9 is the vocal entry for the character FAIRFAX. The vocal line begins with a half note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics "Though you've seen a good deal in your" are aligned with the vocal line.

Fourth system of music, measures 13-16. The vocal line continues with eighth notes, marked with a forte (*f*) dynamic. The piano accompaniment remains consistent with the previous systems. The lyrics "walks a _ bout, Here's the pret _ ti _ est place of the lot! — It's the" are aligned with the vocal line.

tea house that ev'ry-one talks a-bout— A de-light-ful-ly cu-ri-ous

CUNNINGHAM.

spot. Are your stories a myth and a mock-e-ry Of the

ex-cel-lent tea that they bring, Of the quaint lit-tle pie-ces of

crock-e-ry, And the gay lit-tle gei-sha who sing?

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

1st OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

2nd OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

3rd OFFICER.

Oh we've heard of the frolic and fun Of those dear little Ja-pan-ese

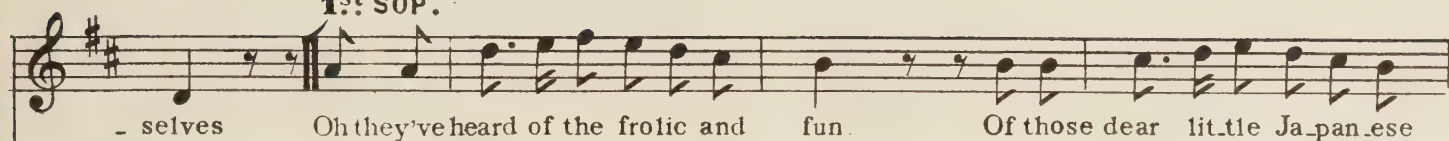
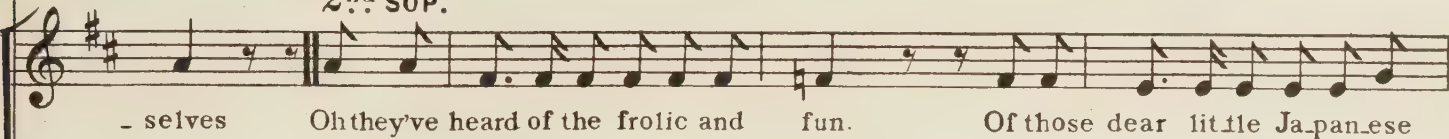
elves, So we thought the best thing to be done Was to come here and see for our -

elves, So we thought the best thing to be done Was to come here and see for our -

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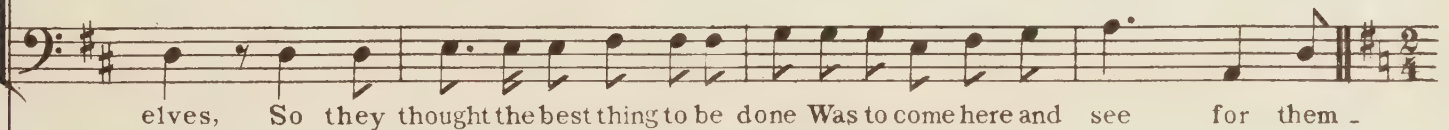
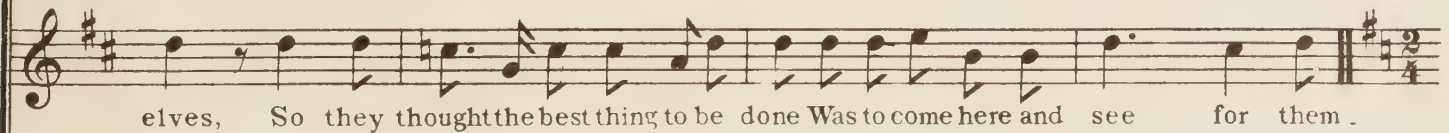
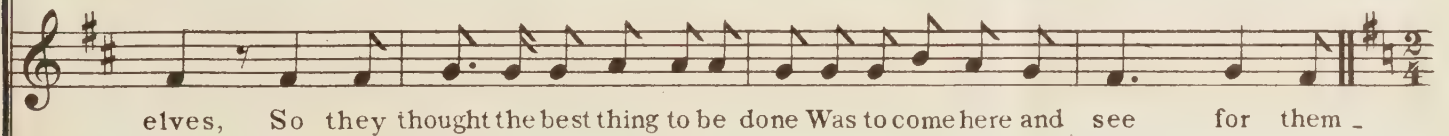
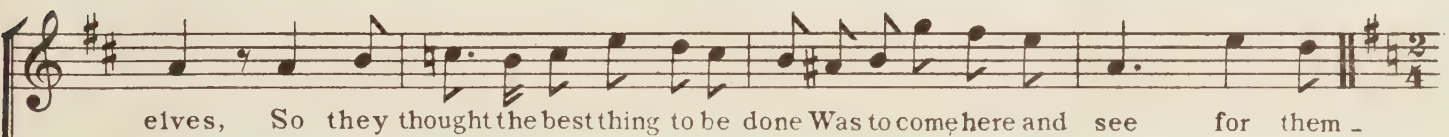
CHORUS.

1st SOP.2nd SOP.

TENOR.



BASS.



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts are marked with a dash and the word "selves." indicating a continuation from the previous page. The piano accompaniment begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

- selves.

- selves.

selves.

selves.

ff

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Though your ways are queer and fun - ny, Japs are ve - ry glad you've come." The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

Eng - lish - man has lots of mo - ney, Eng - lish - man will spare us some,

The first system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are repeated on each vocal staff.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

The second system contains four vocal staves and a piano accompaniment, similar in layout to the first system. The lyrics are repeated on each vocal staff. The piano accompaniment continues with the same musical style.

Great big Eng - lish sai - lers, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lers, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lers, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lers, please, Try our tea - pot Jap - an - ese,

Sai - lers please oh try our tea - pot Jap - an - ese.

Sai - lers please oh try our tea - pot Jap - an - ese.

Sai - lers please oh try our tea - pot Jap - an - ese.

Sai - lers please oh try our tea - pot Jap - an - ese.

dim.

p/p

gva

dim.

N^o. 3. SONG.— (FAIRFAX & OFFICERS.) "JACK'S THE BOY."

Allegro moderato.

COMPOSED BY
LIONEL MONCKTON.

PIANO.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff and a bass clef staff. The treble staff starts with a whole note chord of B-flat, D-flat, and F, followed by a series of eighth and sixteenth notes. The bass staff starts with a whole note chord of B-flat and D-flat, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line.

The first vocal line is in 2/4 time, key of B-flat major. It begins with a treble clef staff. The melody starts with a half note B-flat, followed by a series of eighth and sixteenth notes. The lyrics are: "Of all the lads that be There is on-ly one for me. And his When Jack has got his pay He's the gay-est of the gay. For the". The piece ends with a double bar line.

The second vocal line is in 2/4 time, key of B-flat major. It begins with a treble clef staff. The melody starts with a half note B-flat, followed by a series of eighth and sixteenth notes. The lyrics are: "home is on the waters deep and blue;..... But a friend he'll ne-ver lack, For the mo-ney in his pocket burns a hole,..... And he's ne-ver happy quite Till he's". The piece ends with a double bar line.

The third vocal line is in 2/4 time, key of B-flat major. It begins with a treble clef staff. The melody starts with a half note B-flat, followed by a series of eighth and sixteenth notes. The lyrics are: "world's in love with Jack, He's the smartest and the best of fel-lows too!..... So his spent it left and right—Like a jo-vial and careless hearted soul..... Tho' he's". The piece ends with a double bar line.

hand we like to grip As he goes a-board his ship, While the
 ve - ry far from shy When a pret - ty girl is by, Yet a

girls are fit to break their pret - ty hearts..... For he
 lad may sure - ly "kiss and ne - ver tell!"..... And when

loves them by the score When he gai - ly comes a-shore, And they're
 du - ty calls him back, Taut and trim goes Jol - ly Jack To the

sad ship when their Jack de - parts!.....
 ship that he loves so well!.....

mf a tempo *crescendo*

Jack's the boy for work! Jack's the boy for play! Jack's the lad, When girls are sad, To

p a tempo *crescendo*

f

kiss the tears away! Ah! Hard as nails - afloat; best of friends ashore;

f *dim.*

cres. *f* *1^o* *2^o*

Jack a-hoy! You're just the boy That all our hearts adore! all our hearts adore!

cres. *f* *cres.* *Repeat f* *D.C.*

3^o *4^o*

all our hearts a_dore! all our hearts a_dore!

Repeat f *Fine.*

N^o 4. SONG— (CUNNINGHAM) "THE DEAR LITTLE JAPPY-JAP-JAPPY."

Moderato.

PIANO.

The piano introduction is in 6/8 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards. The bass staff begins with a bass clef, the same key signature, and time signature. It contains a harmonic accompaniment of chords, primarily triads and dyads, in the right hand, and single notes or dyads in the left hand. The piece ends with a double bar line.

The first vocal line is for the character CUN. It is in 6/8 time, with a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

1. There came to the land of Ja - - - pan - To the
 2. They walk'd in the shade of the trees In the
 3. So Jack has de - - part - - ed in doubt From that

The piano accompaniment for the first system is in 6/8 time, with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards. The bass staff contains a harmonic accompaniment of chords, primarily triads and dyads, in the right hand, and single notes or dyads in the left hand. The piece ends with a double bar line.

The second vocal line is for the character CUN. It is in 6/8 time, with a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

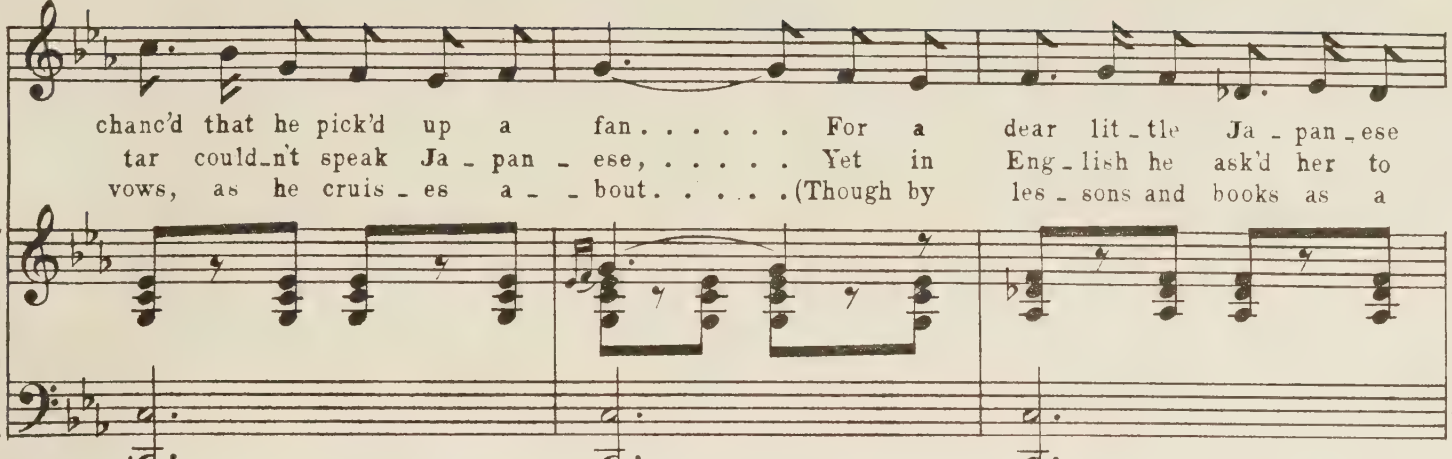
sea - port of fair Na - ga - - sa - ki From an is - land a - far Such a
 gar - dens of fair Na - ga - - sa - ki , ... And her cheeks they were pink At the
 mai - den of fair Na - ga - - sa - ki ; Though he wept and he sigh'd At the

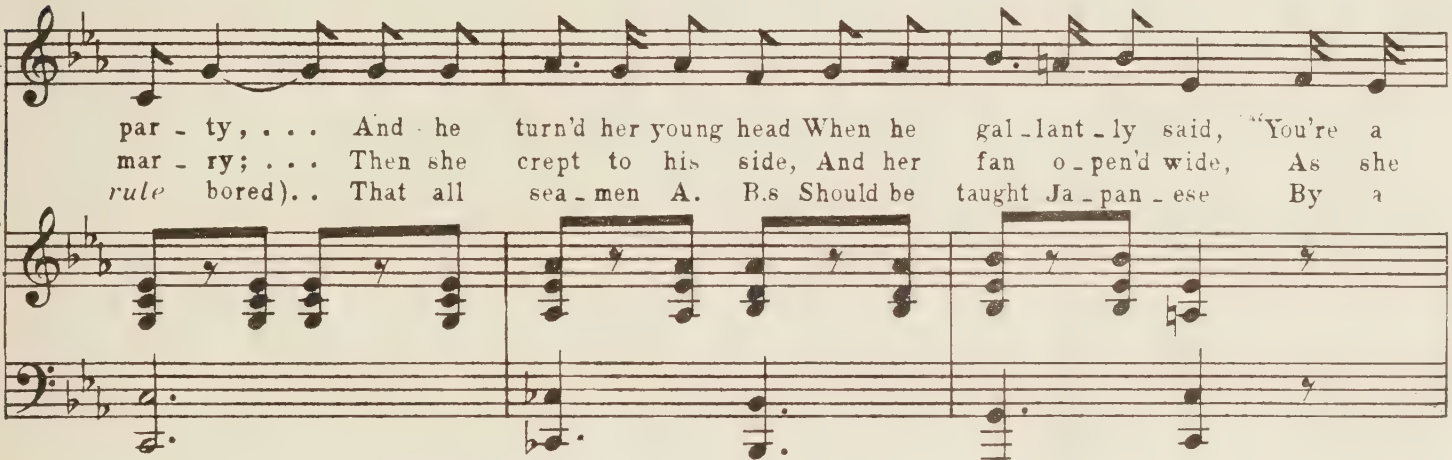
The piano accompaniment for the second system is in 6/8 time, with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards. The bass staff contains a harmonic accompaniment of chords, primarily triads and dyads, in the right hand, and single notes or dyads in the left hand. The piece ends with a double bar line.

The third vocal line is for the character CUN. It is in 6/8 time, with a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

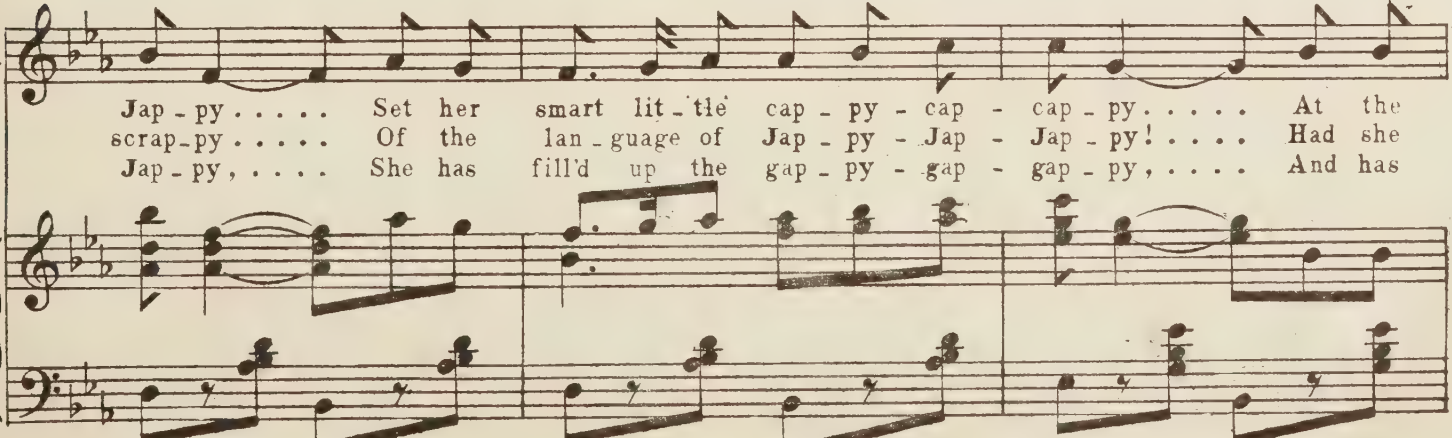
jol - ly Jack Tar, With his horn-pipe, his grog and his bac - cy Now it
 nau - ti - cal wink, And the ma - ri - time man - ners of Jac - ky ! Though the
 loss of a bride Till the cap - tain and crew thought him crac - ky And he

The piano accompaniment for the third system is in 6/8 time, with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards. The bass staff contains a harmonic accompaniment of chords, primarily triads and dyads, in the right hand, and single notes or dyads in the left hand. The piece ends with a double bar line.

CUN. 
 chanc'd that he pick'd up a fan For a dear lit - tle Ja - pan - ese
 tar couldn't speak Ja - pan - ese, ... Yet in Eng - lish he ask'd her to
 vows, as he cruises a - - bout (Though by les - sons and books as a

CUN. 
 par - ty, . . . And he turn'd her young head When he gal - lant - ly said, "You're a
 mar - ry; . . . Then she crept to his side, And her fan o - pen'd wide, As she
 rule bored). . . That all sea - men A. B.s Should be taught Ja - pan - ese By a

CUN. 
 trim lit - tle ves - sel my hear - ty!" So that dear lit - tle Jap - py - Jap -
 mur - mur'd, "Hail Ka - shi - ko - - ma - ri!" But he knew not a scrap - py - scrap -
 ra - ther too li - be - ral School Board! But that dear lit - tle Jap - py - Jap -

CUN. 
 Jap - py Set her smart lit - tle cap - py - cap - cap - py At the
 scrap - py Of the lan - guage of Jap - py - Jap - Jap - py! Had she
 Jap - py, ... She has fill'd up the gap - py - gap - gap - py, ... And has

UN. *rall:* *a tempo.*

jol - ly Jack Tar From the is - land a - far In the west of the map - py - map -
told him to go - With a Ja - pan - ese "No!" Or with "Yes!" made him hap - py - hap -
cho - sen in - stead To be hap - pi - ly wed To a Ja - pan - ese chap - py - chap -

rall: *a tempo.*

CUN. **GEISHA.**

map - py! So that dear lit - tle Jap - py - Jap - Jap - py Set her
hap - py? But he knew not a scrap - py - scrap - scrap - py Of the
chap - py! But that dear lit - tle Jap - py - Jap - Jap - py, ... She has

GEI. **CUNNINGHAM.**

smart lit - tle cap - py - cap - cap - py At the jol - ly Jack Tar From the
lan - guage of Jap - py - Jap - Jap - py! Had she told him to go - With a
fill'd up the gap - py - gap - gap - py, ... And has cho - sen in - stead To be

(ALL TOGETHER.)

UN. *rall:* *a tempo.*

is - land a - far In the west of the map - py - map - map - py!
Ja - pan - ese "No!" Or with "Yes!" made him hap - py - hap - hap - py?
hap - pi - ly wed To a Ja - pan - ese chap - py - chap - chap - py!

D.C.

PIANO.

*mf*1^o2^o*f**f**mf*

The musical score is written for piano in 6/8 time, B-flat major. It begins with a piano (PIANO.) instruction and a mezzo-forte (*mf*) dynamic. The first system contains four measures. The second system includes first and second endings, marked 1^o and 2^o, with dynamics *f* and *mf*. The third, fourth, and fifth systems continue the piece with various melodic and harmonic developments, ending with a double bar line.

N^o 5. SONG.— "THE AMOROUS GOLDFISH"

Andante.

VOICE.

PIANO.

MIMOSA.

1. A gold - fish swam in a
 2. She flash'd her trock in the
 3. That charm - ing girl for a

big glass bowl, As dear lit - tle gold - fish do, But she
 sun - shine bright, That of - fi - cer brave to charm, And he
 time up - set The of - fi - cer brave and gay, And his

loved with the whole of her heart and soul. An of - fi - cer brave from the
vowed she was quite a de - light - ful sight, So her spirits were gay till he
sad lit - tle pet he con - trived to for - get, For with never a crumb did he

o - cean wave, And she thought that he loved her too! Her
came one day With a girl on his stal - wart arm! In
chance to come, So the gold - fish pined a - way! Un -

small in - side he dai - ly fed With crumbs of the best di -
whis - pers low they talked of love He begged for a rose and a
- til at last some care - less soul With a smash knock'd o - ver the

gest - ive bread, "This kind at - ten - tion proves," said she, "How ex -
worn out glove; But when they kissed a fond good - bye, The
big glass bowl, And there on the car - pet, dead and cold, Lay the

ceeding - ly fond he is of me!
 poor lit - tle gold - fish longed to die!
 poor lit - tle fish in her frock of gold!

And she thought "It's fit - fit - fit - ter... He should
 And she sobbed "It's bit - bit - bit - ter... He should
 But her fate so bit - bit - bit - ter... Is a

love my glit - glit - glit - ter... Than his heart give a - way To the
 love this crit - crit - crit - ter... When I thought he would wish For a
 sto - ry fit - fit - fit - ter... For a sad lit - tle sigh And a

but - ter - flies gay, Or the birds that twit - twit - twit - ter...
 nice lit - tle fish With a frock all glit - glit - glit - ter...
 tear in the eye Than a thought - less tit - tit - tit - ter!

N^o 6. KISSING DUET.— (MIMOSA & FAIRFAX.)

Moderato.

VOICE.

FAIRFAX.

PIANO.

You're a
Now to

charm-ing lit-tle gei-sha— Quite the nic-est girl in A-sia, But I
make my mean-ing clear-er You must come a lit-tle near-er Hav-ing

fear there's some-thing miss-ing, O my pret-ty Jap-an-ese! English
first dis-co-ver'd whether There is a-ny-one a-bout; Then your

French and Ger-man miss-es Do not ask me what a kiss is— They are
face half-shy-ly rais-ing Tillyour eyes in his are gaz-ing, Place your

MIMOSA. *più mosso*

all ex-pert at kiss-ing. Will you teach me, if you please? I be-
pret-ty lips to-ge-ther In a dain-ty lit-tle pout.(MIM)If a

più mosso

- lieve I'm quick and cle-ver, And I pro-mise I'll en-deavour In the
smite my cheeksshould dim-ple, It's be-cause it's all so sim-ple! Why of

task to do you cre-dit If your pu-pil I may be! O my
such a tame pro-ceed-ing Should you make so great a fuss? It's a

accell.

sai - lor bright and breez - y, Is it dif - fi - cult or ea - sy? - Is it
farce ab - surd - ly hol - low - But per - haps there's more to fol - low? For in -

accell.

FAIRFAX.

nice - or shall I dread it? Only wait, and you shall see!
- struc - tion I am plead - ing! - And I give it to you - thus! (*Kisses her.*)

poco rall.

Ped:

MIMOSA.
a tempo poco meno mosso.

FAIRFAX.

I am half a - afraid to try - Then the task we won't pur -
It has charms I can't ex - plain - Which you ne - ver knew be -

rall. *a tempo poco meno mosso.*

MIMOSA.

FAIRFAX.

- sue. Shall I like it by - and - by? It's ob - ject - ed to by few!
- fore! Teach me once, just once a - gain! Pret - ty pu - pils I a dore.

pp

MIMOSA. *Più mosso.*

Lit - tle mai - den, Won - der - la - den, Ev' - ry
 Lit - tle mai - den, Won - der - la - den, Ev' - ry

FAIRFAX.

Lit - tle mai - den, Won - der - la - den, Ev' - ry
 Lit - tle mai - den, Won - der - la - den, Ev' - ry

Più mosso.

M day learns some - thing new.
 day learns some - thing more.

F day learns some - thing new.
 day learns some - thing more. *Presto.*

N^o 7. CONCERTED PIECE—"IF YOU WILL COME TO TEA."

Allegro moderato.

PIANO.

The piano introduction is written for a grand piano in D major (two sharps) and 2/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord and a half-note melody in the right hand.

GEISHA.

The first system of the vocal melody and piano accompaniment. The vocal line is in D major and 2/4 time, starting with a half-note rest followed by the lyrics "If you will come to tea, Sir". The piano accompaniment begins with a piano (p) dynamic, featuring a steady eighth-note bass line and a melody in the right hand that includes some sixteenth-note passages.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "One and Two and Three, We'll do our best For an". The piano accompaniment maintains its eighth-note bass line and provides harmonic support for the vocal melody.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "Eng - lish guest On an A - si - at - ic spree. We'll". The piano accompaniment continues with its characteristic eighth-note bass line and right-hand melody.

dance and sing for you Our re - - per - - to - - ry

through, And show you then, You of - fi - cer - men, What

smart lit - tle girls can do, ...

... What smart lit - tle girls can do!

For you're all so bright and breezy— O! That we're sure to find it easy— O! To

For you're all so bright and breezy— O! That we're sure to find it easy— O! To

For you're all so bright and breezy— O! That we're sure to find it easy— O! To

For you're all so bright and breezy— O! That we're sure to find it easy— O! To

tease 'e O! And please 'e O! With our antics Jap - an - ese - y O!

tease 'e O! And please 'e O! With our antics Jap - an - ese - y O!

tease 'e O! And please 'e O! With our antics Jap - an - ese - y O!

tease 'e O! And please 'e O! With our antics Jap - an - ese - y O!

OFFICERS.

We are

We are

We are

To tease 'e O! And
 To tease 'e O! And
 To tease 'e O! And
 sailors bright and breezy O! And we're sure to find it ea-sy O! To tease 'e O! And
 sailors bright and breezy O! And we're sure to find it ea-sy O! To tease 'e O! And
 sailors bright and breezy O! And we're sure to find it ea-sy O! To tease 'e O! And
 please 'e O! With our antics Jap-an-ese-y, With our antics Japan-ese - y O!
 please 'e O! With our antics Jap-an-ese-y, With our antics Japan-ese - y O!
 please 'e O! With our antics Jap-an-ese-y, With our antics Japan-ese - y O!
 please 'e O! With your antics Jap-an-ese-y, With your antics Japan-ese - y O!
 please 'e O! With your antics Jap-an-ese-y, With your antics Japan-ese - y O!
 please 'e O! With your antics Jap-an-ese-y, With your antics Japan-ese - y O!

OFFICERS.

Of

mf *p*

course we'll come in - side, For none of us have tried How

dance and song With a fine Souchong Are ef - fec - tive - ly al - lied. But

if you've spo - ken true, We'll quick - ly prove to you What

sai - lers three Of the Queen's Na - vee For good lit - tle girls will do, ...

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The lyrics are: 'sai - lers three Of the Queen's Na - vee For good lit - tle girls will do, ...'. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

. For good lit - tle girls will do.

The second system continues the melody and accompaniment. The lyrics are: '. For good lit - tle girls will do.'. The piano accompaniment remains consistent with the first system.

... We are sai - lers bright and bree - - zy O! So of

We are sai - lers bright and bree - - zy O! So of

We are sai - lers bright and bree - - zy O! So of

The third system introduces a new vocal melody. The lyrics are: '... We are sai - lers bright and bree - - zy O! So of'. The piano accompaniment changes to a new pattern, featuring a more active right hand with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment.

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

For you're

For you're

For you're

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O!

all so bright and breezy O! That we're sure to find it easy O! To

all so bright and breezy O! That we're sure to find it easy O! To

all so bright and breezy O! That we're sure to find it easy O! To

To

To

To

tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our

tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our

tease 'e O! And please 'e O! With our antics Jap - an - ese - y, With our

tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle

tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle

tease 'e O! And squeeze 'e O! Lit - tle Mis - sy Jap - an - ese - y, Lit - tle

an - - tics Jap - an - - ese - - - y O!

an - - tics Jap - an - - ese - - - y O!

an - - tics Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

Mis - - sy Jap - an - - ese - - - y O!

The musical score for the vocal parts consists of six staves. The first three staves are for three voices, each with the lyrics "an - - tics Jap - an - - ese - - - y O!". The next three staves are for three voices, each with the lyrics "Mis - - sy Jap - an - - ese - - - y O!". The piano accompaniment is shown in the bottom two staves of this section, featuring chords and a melodic line in the right hand.

DANCE.

pp

cresc: - - - *f*

The dance section consists of three systems of piano accompaniment. The first system is marked *pp* and features a 2/4 time signature. The second system is marked *cresc:* and *f*. The third system continues the dance melody. The piano part is written for both hands, with a complex rhythmic pattern in the right hand and a more steady bass line in the left hand.

N^o 8. CHORUS OF LAMENTATION.

Lento.

PIANO.

The piano introduction is in 2/4 time, marked 'Lento' and 'PIANO'. It consists of five measures. The right hand features a melodic line with a trill in the first measure, followed by eighth and sixteenth notes, and a final half note. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present in the first measure of the right hand.

CHORUS.

The vocal chorus is in 2/4 time, marked 'Lento'. It consists of four staves, each with a vocal line and the lyrics 'Oh, will they sell our mas-ter up, Or take him off to gaol, And'. The first three staves are for different vocal parts (Soprano, Alto, and Tenor), and the fourth is for the Bass. Each staff begins with a dynamic marking of *p*. The melody is simple and plaintive, with a trill in the first measure of each line.

dim:

The piano accompaniment for the end of the chorus is in 2/4 time, marked 'dim:'. It consists of five measures. The right hand has a simple melodic line, and the left hand has a harmonic accompaniment with chords and single notes. The dynamics are marked with a *dim:* (diminuendo) in the first measure.

on the tea-house plaster up The no-ti-ces of sale? What_

on the tea-house plaster up The no-ti-ces of sale? What_

on the tea-house plaster up The no-ti-ces of sale? What_

on the tea-house plaster up The no-ti-ces of sale? What_e-ver

_e-ver will be-come of us If this should come to pass? It's

_e-ver will be-come of us If this should come to pass? It's

_e-ver will be-come of us If this should come to pass? It's

will be-come of us If this should come to pass? It's

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It includes a melodic line with eighth and sixteenth notes, as well as chords. The bass staff provides a harmonic foundation with octaves and chords.

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

The piano accompaniment continues with a treble and bass staff. The treble staff features a more active melodic line with sixteenth-note runs and chords. The bass staff continues with a steady harmonic accompaniment.

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

Pret - ty fa - ces show Tears that fast - er flow.

Pret - ty fa - ces show Tears that fast - er flow.

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

The musical score is written for a vocal solo and a vocal quartet. The solo part is on a single staff, while the quartet is on four staves. The lyrics are: "oh! Here's a dreadful blow, oh, oh! Fill - ing us with". The music is in 4/4 time, with a key signature of one sharp (F#). The solo part begins with a treble clef and a key signature change to one sharp. The quartet part begins with a bass clef and a key signature change to one sharp. The music is written in a simple, accessible style, with a focus on the lyrics and the melody.

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

woe, oh, oh! How could Gei-sha know oh, oh! Fate would treat them

mf *p*

so, oh, oh! What-ev-er will be-come of us, If.. this should come to

so, oh, oh! What-ev-er will be-come of us, If this should come to

so, oh, oh! What-ev-er will be-come of us, If.. this should come to

so, oh, oh! What-ev-er will be-come of us, If this should come to

so, oh, oh! What-ev-er will be-come of us, If.. this should come to

so, oh, oh! What-ev-er will be-come of us, If this should come to

mf *p*

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line.

- las!

- las!

- las!

- las!

- las!

- las!

The piano accompaniment continues with a more complex melody in the right hand, featuring a series of eighth and sixteenth notes, and a steady bass line in the left hand.

dim:

Nº 9. CONCERTED PIECE—"WE'RE GOING TO CALL ON THE MARQUIS."

Moderato.

PIANO.

(FAIRFAX.) This in - fa - mous lord Shall have his re - ward My
(OFFICERS.) You'll par - don us, pray, For ask - ing the way, Our

an - ger each mo - ment in - crea - - - ses! Let's qui - et - ly slip A -
ig - no - rance kind - ly for - giv - - - ing, But oh! we are so Im -

- way to our ship, And blow the old beg - gar to pie - - - ces. (GUN.) Of
- pa - tient to know Where Mis - ter I - ma - ri is liv - - - ing. (GEI.) We'll

course to bom-bard A fel-low's back yard Is jol-ly good fun, but you'll
show you the road To reach his a-bode, De-light-ed your fa-vour at

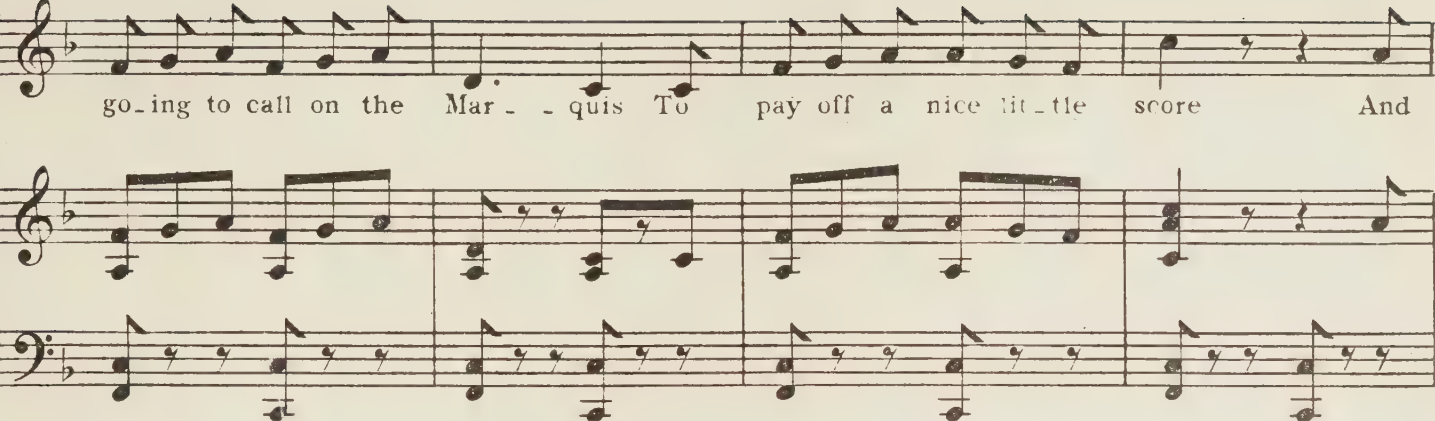
rue it! You'd bet-ter in- stead Try punching his head. (GIRLS.) We'd
earn-ing. Sim- pli- ci- ty quite, Keep well to the right, And

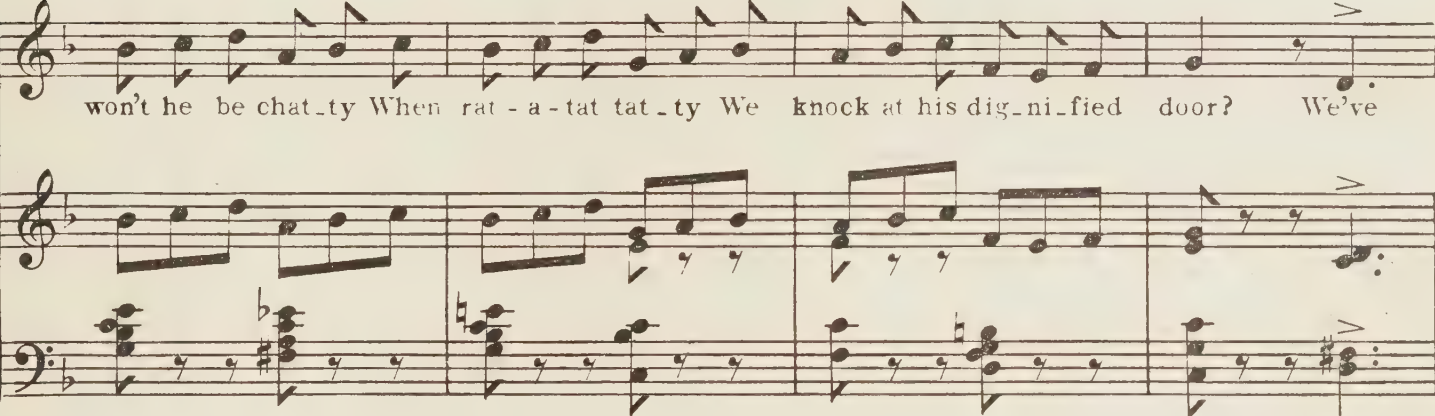
like to be there while you do it!
care-ful-ly look for a turn-ing.

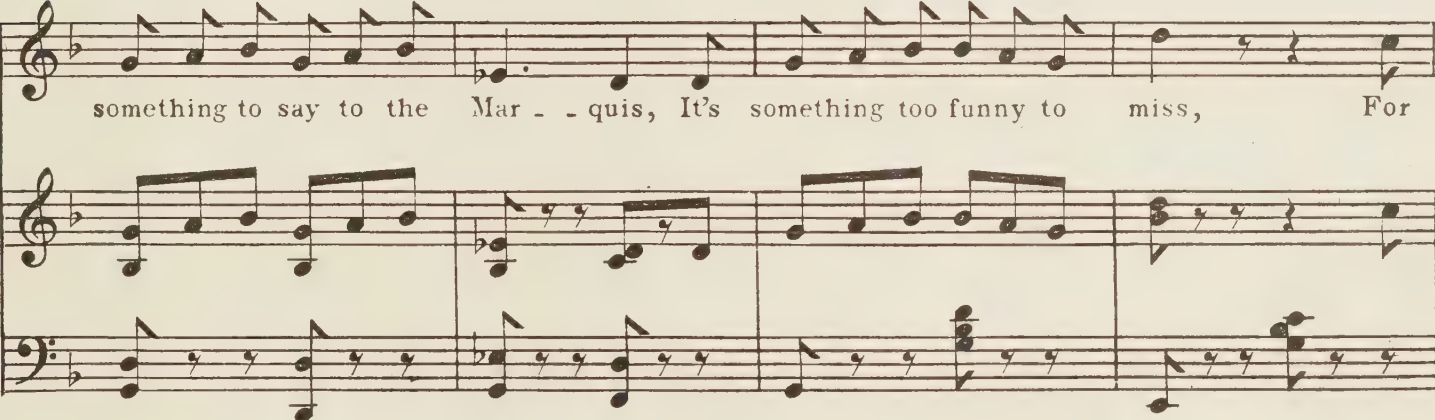
pp *cresc:*

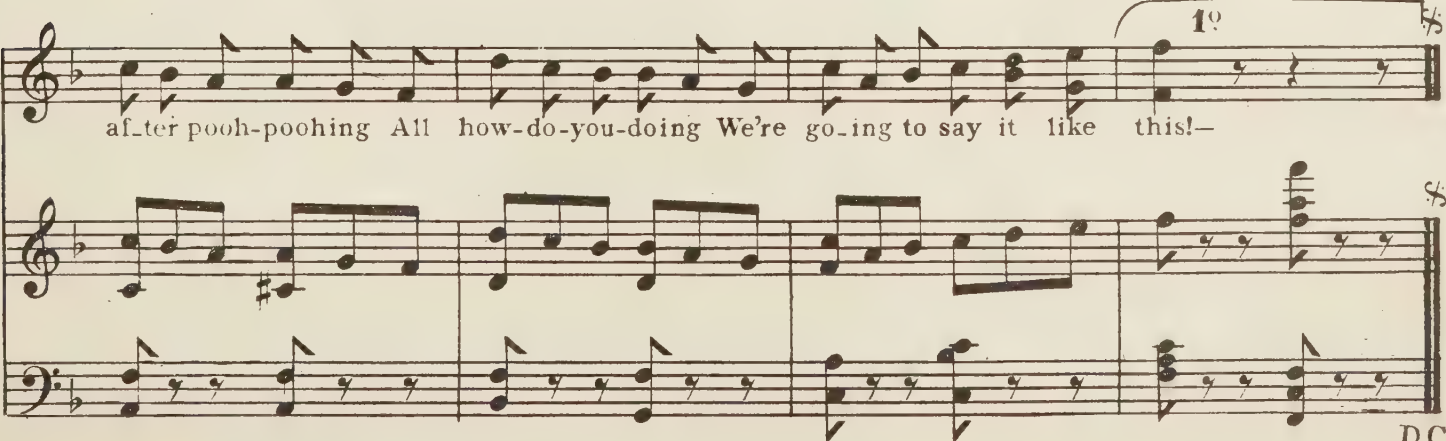
ALL.
We're

ff *pp*

ALL.  go-ing to call on the Mar - - quis To pay off a nice lit-tle score And

ALL  won't he be chat-ty When rat - a - tat tat - ty We knock at his dig-ni-fied door? We've

ALL  something to say to the Mar - - quis, It's something too funny to miss, For

ALL  af-ter pooh-poohing All how-do-you-doing We're go-ing to say it like this!—

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

We're go-ing to call on the Mar - quis To pay off a nice lit-tle score, And

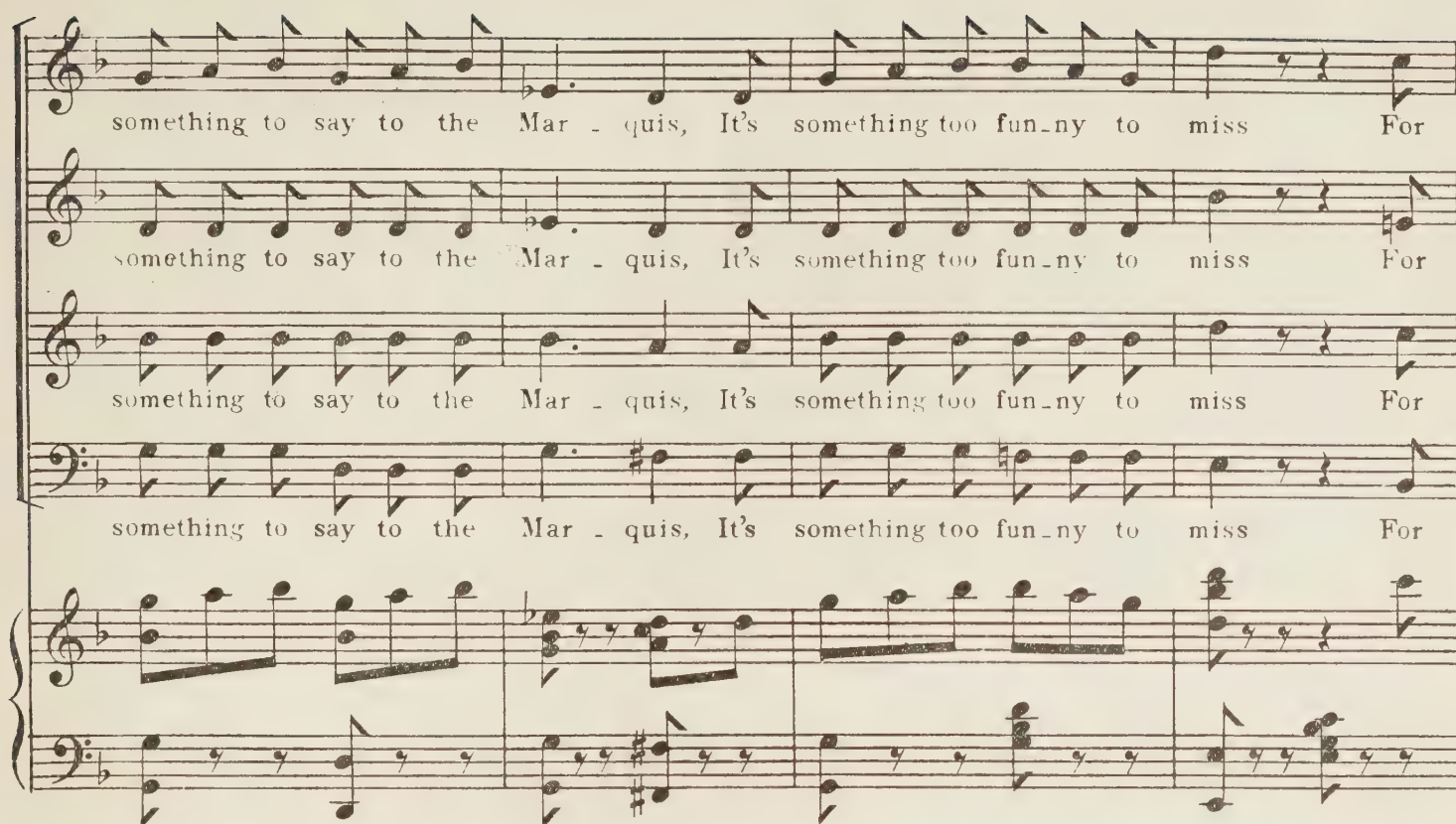
ff

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

won't he be chat-ty When rat - a - tat - tat - ty We knock at his dig-ni-fied door. We've

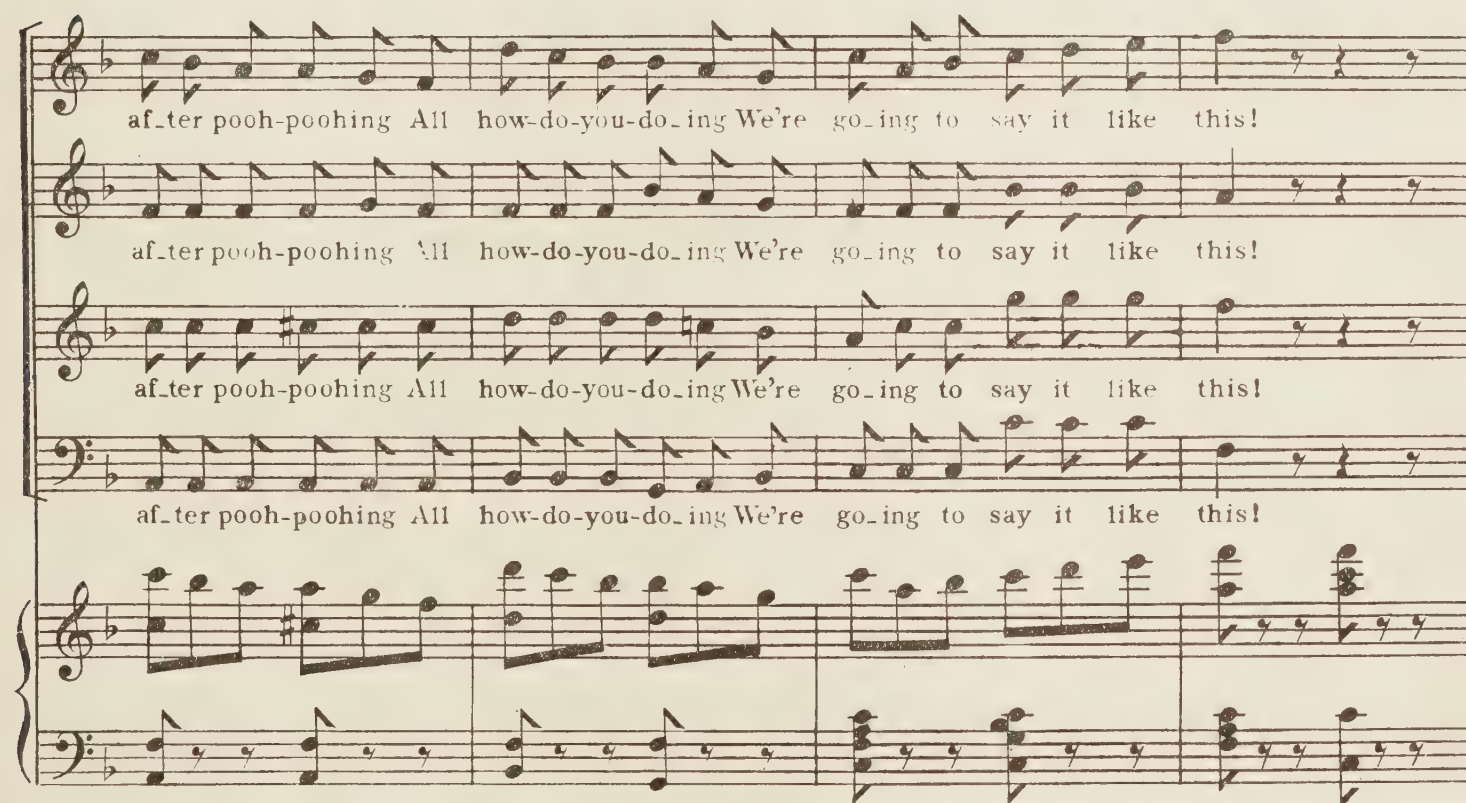


something to say to the Mar - quis, It's something too fun - ny to miss For

something to say to the Mar - quis, It's something too fun - ny to miss For

something to say to the Mar - quis, It's something too fun - ny to miss For

something to say to the Mar - quis, It's something too fun - ny to miss For

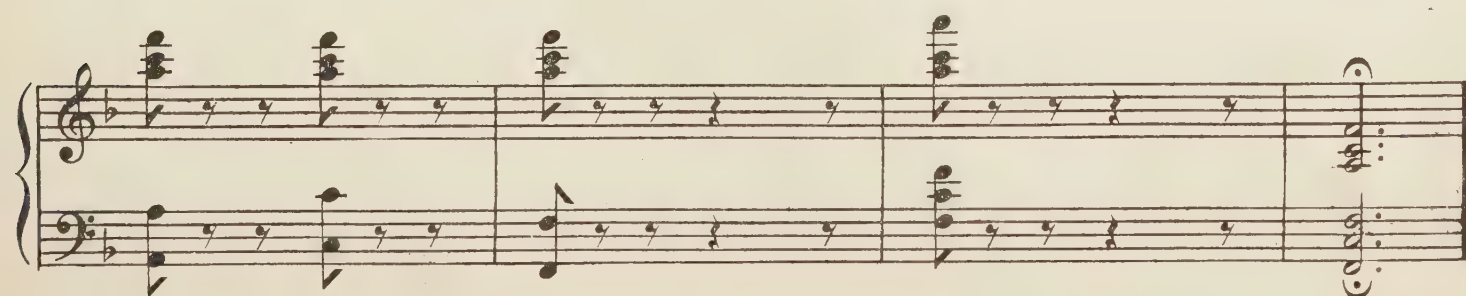


af - ter pooh-poohing All how-do-you-do - ing We're go - ing to say it like this!

af - ter pooh-poohing All how-do-you-do - ing We're go - ing to say it like this!

af - ter pooh-poohing All how-do-you-do - ing We're go - ing to say it like this!

af - ter pooh-poohing All how-do-you-do - ing We're go - ing to say it like this!



Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs.

N^o 10. TOY DUET.—(MOLLY & FAIRFAX.)

Allegretto.

PIANO.

(MOLLY.) When I was but a ti - - ny tot My
(FAIR.) I know I had a fa - - mous top, A
(MOLLY.) What jol - - ly games I used to play With

dol - lies were a love - - ly lot, For one - a la - - dy
paint - ed gun that used to pop, A spot - ted horse that
lit - - tle boys a - - cross the way! We rac'd and romp'd as

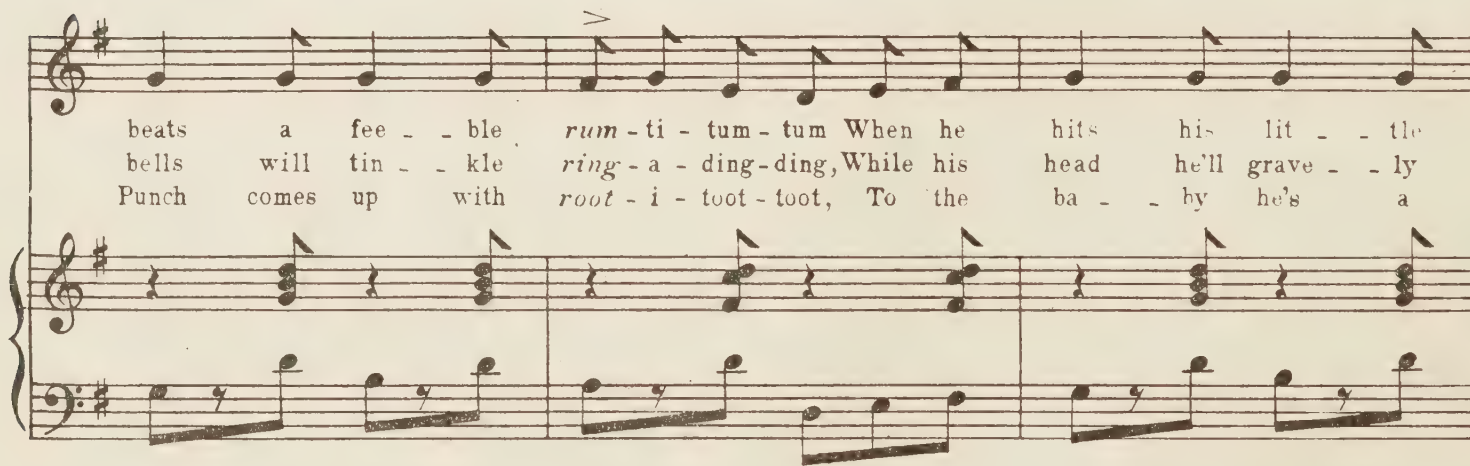
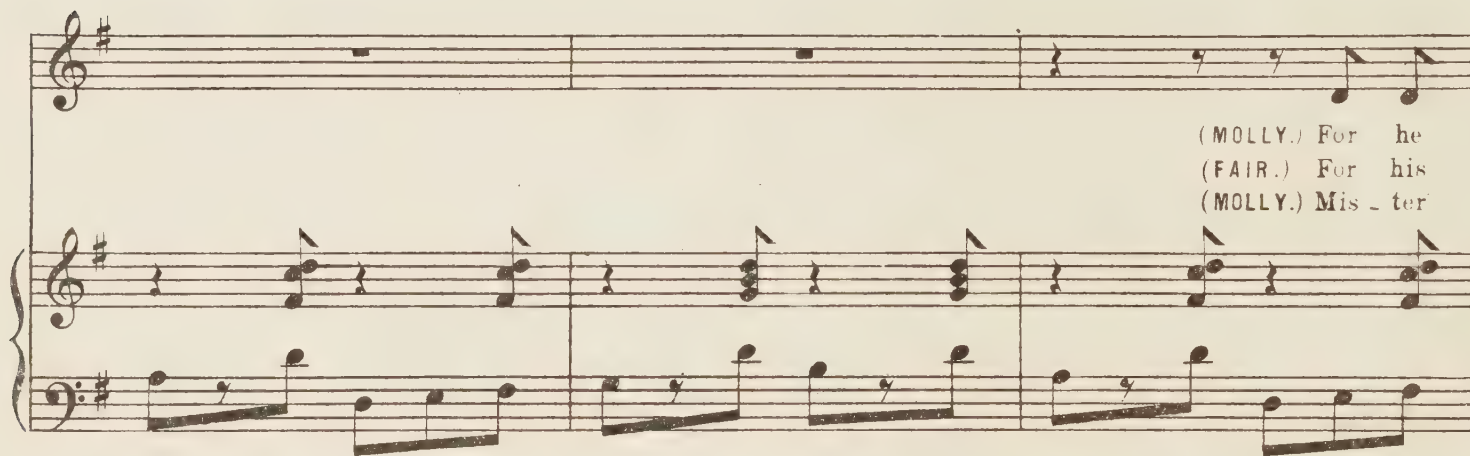
born and bred— Could shut her eyes and.. move her head. "Pa -
boast - ed legs Ex - - act - - ly like four wood - en pegs; But
chil - dren do— I gave them backs at... leap - frog too. We

- pa!" "Ma - - ma!" an - - o - ther talk'd, And when you wound her..
 though I own'd a... box of bricks, And crim - son mon - - keys
 bowl'd our hoops and.. flew our kites, At hop - scotch had some

up she walk'd, But more than a - - ny... o - - ther toy I
 climb - ing sticks, My in - - fant joys were cen - - tred in A
 splen - did fights; But life was on - - ly quite com - - plete With

loved a lit - - tle drum - mer boy. (FAIR.) Of course I know the
 nod - ding Chi - - nese Man - da - rin. (MOLLY.) Of course I know the
 Punch and Ju - - dy in the street. (FAIR.) How well it's va - - ried

sort.. you mean- That drum - - mer boy I've of - - - ten seen.
 sort.. you mean- That Man - - da - rin I've of - - - ten seen.
 charms I know- I've seen that Punch and Ju - - - dy show!



BOTH.

rise and down-ward come-ti-tum-tum. Oh, the dear old
pull a piece of string-a-ding-ding. Oh, the dear old
bea-dle bids him scoot-i-toot-toot. Oh, the dear old

toys, ... and the sim-ple ways. Of those
toys, ... and the sim-ple ways. Of those
games, ... and the sim-ple ways. Of those

child-ish-ver-se-ry, Might-be-wor-se-ry, Sweet-ly cur-so-ry
child-ish-ver-se-ry, Might-be-wor-se-ry, Sweet-ly cur-so-ry
child-ish-ver-se-ry, Might-be-wor-se-ry, Sweet-ly cur-so-ry

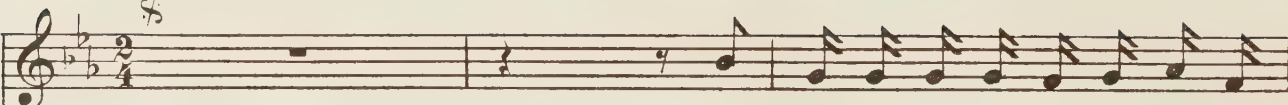
Nur-se-ry Days!
Nur-se-ry Days!
Nur-se-ry Days!

f

D.C.

N^o II. SONG — (MIMOSA.) "A GEISHA'S LIFE."

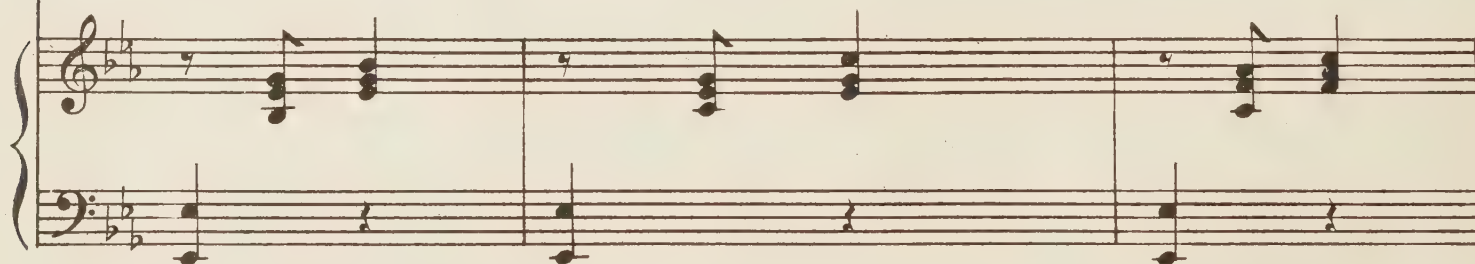
Allegretto.

VOICE. 

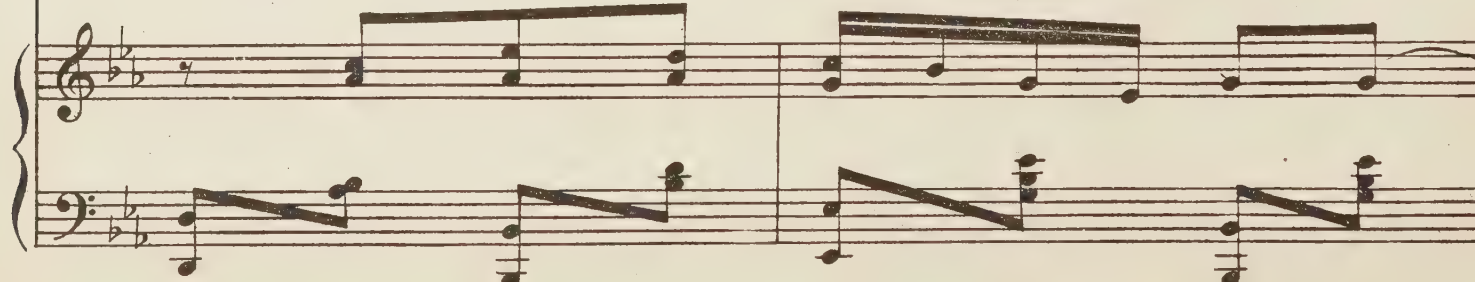
PIANO. 

A *gei-sha's* life im - a - gin - a - tion
And e - ver as my *sam-i - sen* I

tints play With all the charming co - lour of the rose, And
Come lo - vers at my pret - ty feet to fall, Who



peo - - - ple won't be - - - lieve her when she hints Its
fan - - - cy - till I bid them run a - - way - A



beauties are not quite what they sup - pose. Be - cause I'm ra - ther quaint and pictur -
 geisha's heart has room e - nough for all! Yet Love may work his will, if so he

- esque, They think that for a but - ter - fly like me Ex -
 please; His ma - gic can a woman's heart un - lock As

- is - tence is de - light - ful - ly grotesque - How ve - ry much mis - ta - ken folks may
 well be - neath ki - no - no Jap - an - ese As un - der a - ny smart Pa - ris - ian

Tempo di Valse.

be!
 frock.

"Oh, dance, my lit - - tle gei - sha gay, And sing your... pret - ty
 "We love you, lit - - tle gei - sha gay! Oh, won't you... love us

songs!" they say; But don't you see It's hard on me Who
 too?" they say; But don't you see It's lost on me Who

rit: sing and dance the live - long day? "Oh, dance..... and
 hear the same thing day by day? day?

rall: *ppp a tempo.*

sing..... your pret - ty songs!" they say;..... But

don't you see It's hard on me Who sing the live long day?... sing the

1^o 2^o

D.C.

This system contains the first eight measures of the piece. The vocal line begins with the lyrics 'don't you see It's hard on me Who sing the live long day?... sing the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket covers measures 7 and 8, marked with a repeat sign and a double bar line. The key signature has two flats (B-flat and E-flat).

live long day..... Who sing

p

This system contains measures 9 through 16. The vocal line continues with 'live long day..... Who sing'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano dynamic marking (*p*) is present in measure 10. The key signature has two flats (B-flat and E-flat).

ff

This system contains measures 17 through 24. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fortissimo dynamic marking (*ff*) is present in measure 24. The key signature has two flats (B-flat and E-flat).

ff

This system contains measures 25 through 32. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fortissimo dynamic marking (*ff*) is present in measure 25. The key signature has two flats (B-flat and E-flat).

N^o 12. RECITATIVE.— ATTENTION PRAY.

Allegretto. **TAKAMINI.**

VOICE. At-ten-tion, pray! and si-lence, if you

PIANO. *f* please! The Tea House Reg-u - la-tion Act de - crees

By Section Seven - teen, Sub - section Three That if a

hold - er of a licence be Found guil-ty af-ter tri-al- or be - fore— *f*

Of dis - o - bedience to su - pe - ri - or Au - tho - ri - ty;

By this en - act - ment old, His Tea-house and its

contents must be sold; And all in - - dentures of his geisha too, By

public auction - un - reserv'd - must go! Such is the law! It is! I

IMARI.

made it so! My

du - ty I must now pro - ceed to do.

ad lib. *a tempo.*
Lot number one! Bring forth *Mim - o - sa* San, The champion

geish - a, pride of all Ja - pan!

CHORUS.

Come forth, Mim - o - sa— Pride of all Ja -
 Come forth, Mim - o - sa— Pride of all Ja -
 Come forth, Mim - o - sa— Pride of all Ja -
 Come forth, Mim - o - sa— Pride of all Ja -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. The tempo is marked with a common time signature (C).

KATANA.

- pan, Queen of the Tea-house, O Mim - o - sa San! Oh,
 - pan, ... Queen of the Tea-house, O Mim - o - sa San!
 - pan, Queen of the Tea-house, O Mim - o - sa San!
 - pan, ... Queen of the Tea-house, O Mim - o - sa San!

The piano accompaniment for the Katana section includes a treble and bass staff. It features a more complex melodic line in the treble staff, often with triplets and sixteenth notes, and a supporting bass line. The section concludes with a forte (ff) dynamic marking.

help me, comrade, ere it is too late, To save Mimi - sa from this dreadful

p

FAIRFAX.

fate! Stop! If your country you would not dis-

f *p*

- grace, ... Give orders that this sale shall not take place! Come,

f *p* *f*

men, what code of honor do you hold? — Will you stand by and see a woman sold?

f *p* *f*

N^o 12^a SONG.— (FAIRFAX & CHORUS.) "CHIVALRY."

73

FAIRFAX.

While na - ture with man - hood en -
No mat - ter what na - tion may

- dows us And beau - ty our pul - ses can fire, There's
claim us Or un - der what flag we par - ade, A

ne - ver a sight that can rouse us Like
mo - ment's in - ac - tion would - shame us When

wo - man in dan - ger most dire. We
wo - man has need of our aid. The

ask not the why or the where - fore, The
 ve - ri - est out - cast and strang - er Ap -

wrong or the right of her cause - When
 - peals to our sym - pa - thies then; E -

man has a wo - man to dare for, Her
 - nough that a wo - man's in dan - - - ger - E -

weak - ness and need are his laws! O
 - nough that she's plead - ing to men! O

Poco meno mosso.

men, by the hearts that are in us, By chivalry, honour and right, The

wrongs of a woman must win us Till death in her service to fight!

CHORUS.

O men, by the hearts that are in you, By chivalry, honour and

O men, by the hearts that are in you, By chivalry, honour and

O men, by the hearts that are in us, By chivalry, honour and

O men, by the hearts that are in us, By chivalry, honour and

f

rall.

right, The wrongs of a wo-man must win you, Till death in her service to

right, The wrongs of a wo-man must win you, Till death in her service to

right, The wrongs of a wo-man must win us, Till death in her service to

right, The wrongs of a wo-man must win us, Till death in her service to

1^o 2^o

fight! fight!.....

fight! fight!.....

fight! fight!.....

fight! fight!.....

fight! fight!.....

D. C.

N^o 13. SONG — (MOLLY & CHORUS.) "CHON KINA."

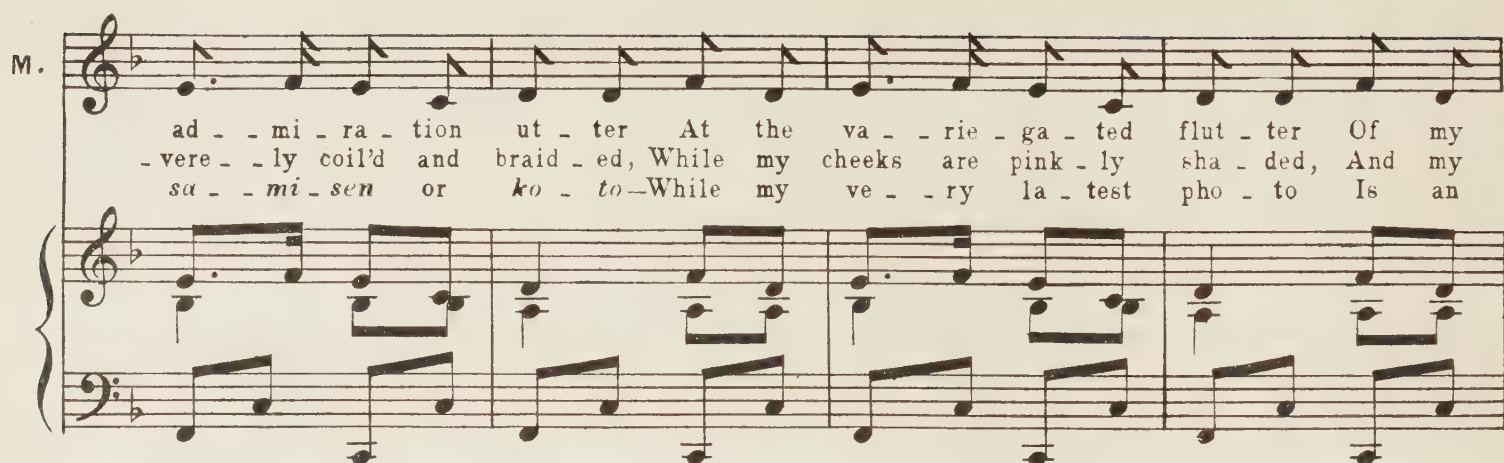
PIANO.

M.

1. I'm the smart-est lit-tle *gei-sha* in Ja-pan, ... And the
 2. Please to no-tice how cor-rect and high-ly bred Is the
 3. I'm con-sider'd quite an O-ri-en-tal belle, ... And they

M.

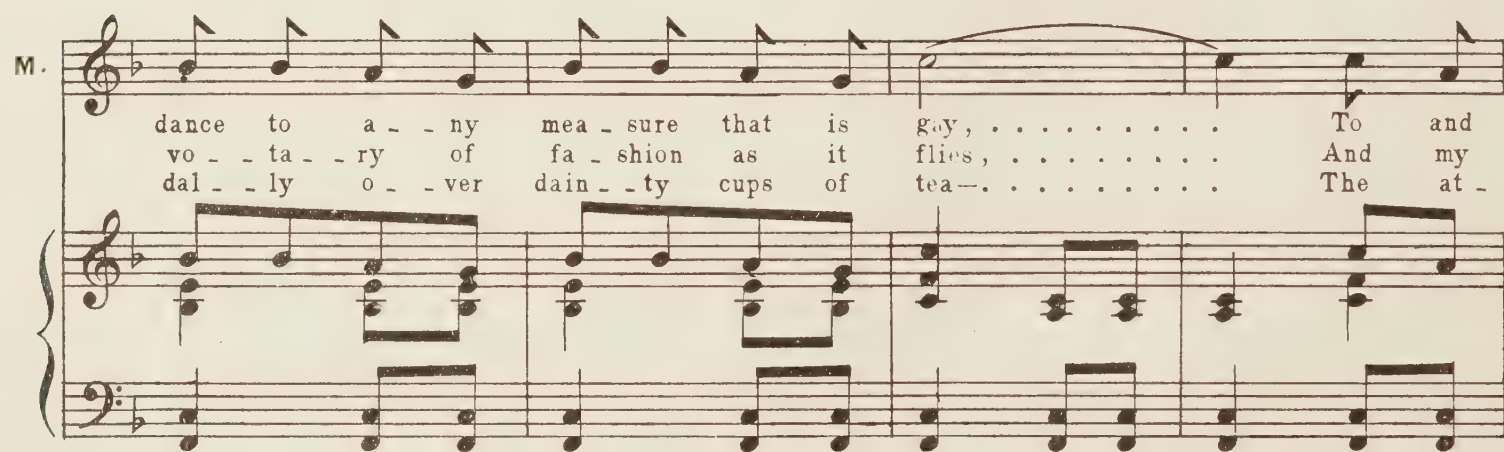
peo-ple call me Ro-li Po-li *San*— Lost in.
 hair e-rect-ed stiff-ly on my head, ... All se-
 tell me I per-form ex-treme-ly well On-the

M. 

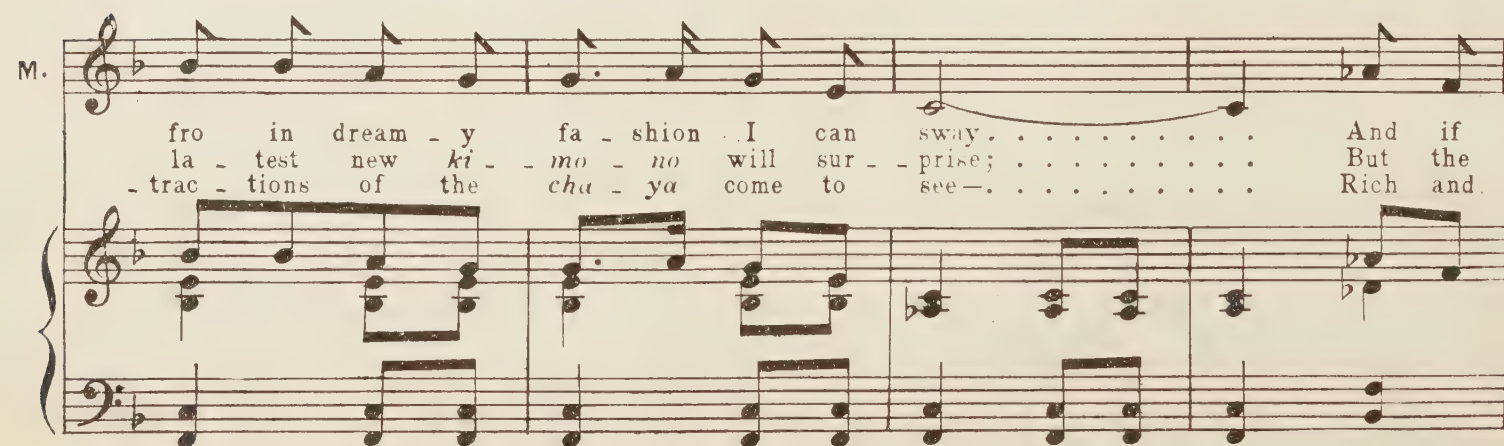
ad - mi - ra - tion ut - ter At the va - rie - ga - ted flut - ter Of my
- vere - ly coil'd and braid - ed, While my cheeks are pink - ly sha - ded, And my
sa - mi - sen or ko - to - While my ve - ry la - test pho - to Is an

M. 

cle - ver - ly ma - ni - pu - la - ted fan. I can
lips are tint - ed e - le - gant - ly red! I'm a
ar - ti - cle that's al - ways sure to sell. When they

M. 

dance to a - ny mea - sure that is gay, ... To and
vo - ta - ry of fa - shion as it flies, ... And my
dal - ly o - ver dain - ty cups of tea. The at -

M. 

fro in dream - y fa - shion I can sway. And if
la - test new ki - mo - no will sur - prise; But the
- trac - tions of the cha - ya come to see. Rich and.

M. still my art en - ti - ces Then - at ex - tra spe - cial pri - ces - I can
 charms of Ro - li Po - li Will not cap - ti - vate you whol - ly Till you
 haugh - ty, poor and low - ly Call for pret - ty Ro - li Po - li - Ev' - ry

M. dance for you in quite an - o - ther way.
 gaze in - to her li - quid al - mond eyes.
 cus - to - mer is sure to or - der me!

M. Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

M. Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

CHORUS.
1st SOPRANO.

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

2nd SOPRANO.

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

TENOR.

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

BASS.

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

p

ff

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

ff

D.C.

(After third verse.)

(After third verse)

3
Ki - ri - gi - ri - - su hoi!

3
Ki - ri - gi - ri - - su hoi!

3
Ki - ri - gi - ri - - su hoi!

3
Ki - ri - gi - ri - - su hoi!

3
Ki - ri - gi - ri - su hoi!

3
Ki - ri - gi - ri - su hoi!

3
Ki - ri - gi - ri - su hoi!

3
Ki - ri - gi - ri - su hoi!

DANCE.

This page contains six systems of musical notation for a piano accompaniment, labeled "DANCE." The music is written in 2/4 time and B-flat major (one flat). Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as chords and rests. The piece concludes with a double bar line at the end of the sixth system.

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

ff >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

ff >

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

N^o 14. FINALE. ACT I— "THOUGH OF STAYING TOO LONG."

Allegro moderato.

CUNNINGHAM.

VOICE.

PIANO.

Though of

CUN.

staying too long you're ac - cusing us, Yet Ja - pan has such wonders to show, And you've

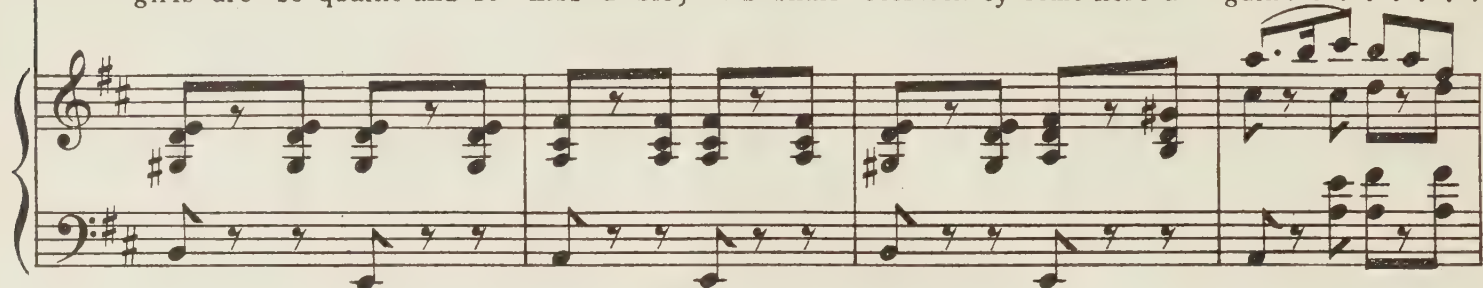
CUN.

all been so good in a - musing us, That no wonder we're sorry to go. While the

CUN.

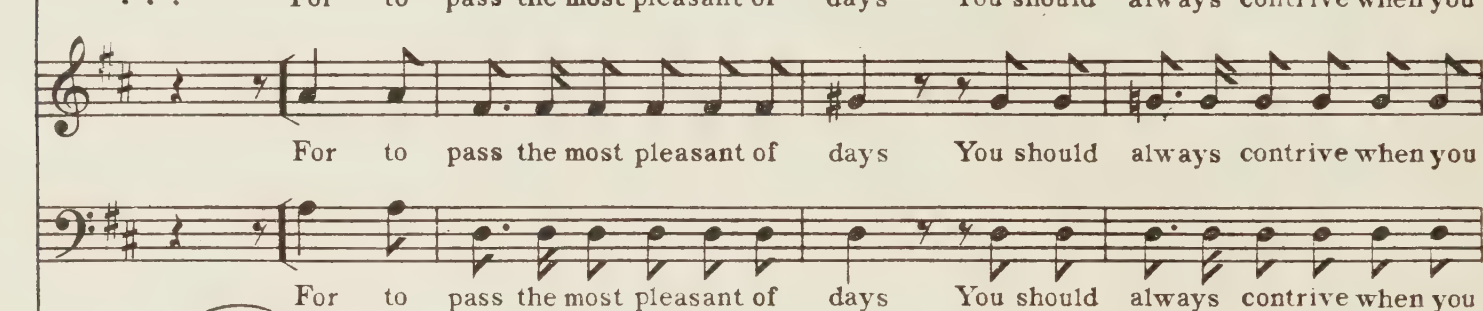
freest of fun is per - mis - si - ble, And such ex - cellent tea we ob - tain, And the

CUN.  girls are so quaint and so kiss-a-ble, We shall cer-tain-ly come here a - gain!



OFFICERS.

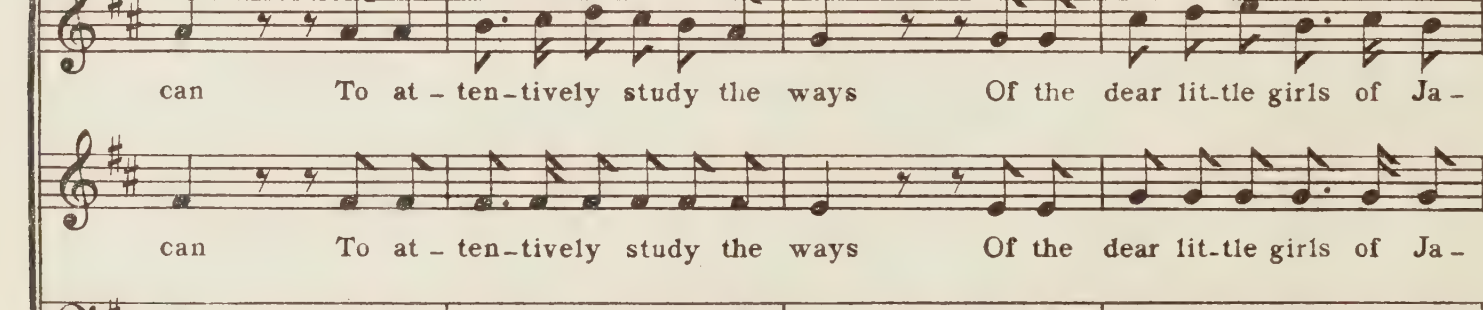
CUN.  . . . For to pass the most pleasant of days You should always contrive when you



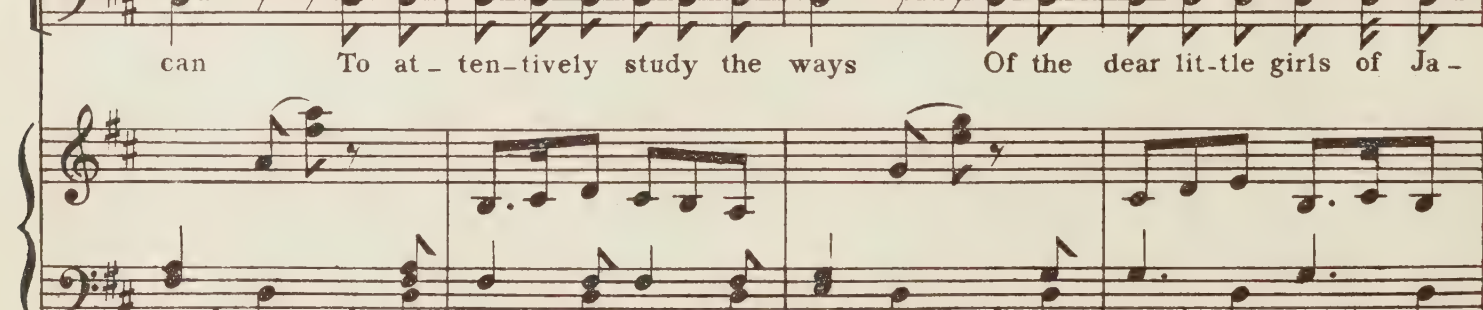
For to pass the most pleasant of days You should always contrive when you



can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -



can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -



can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -



CHORUS.

1st SOP.



Yes to pass the most pleasant of days You should always contrive when you can To at -

2nd SOP.



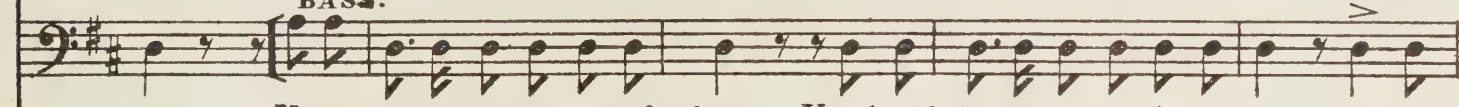
- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -

TENOR.

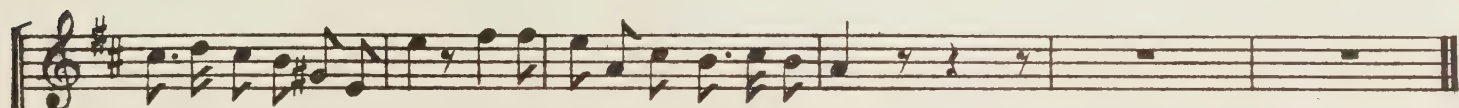


- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -

BASS.



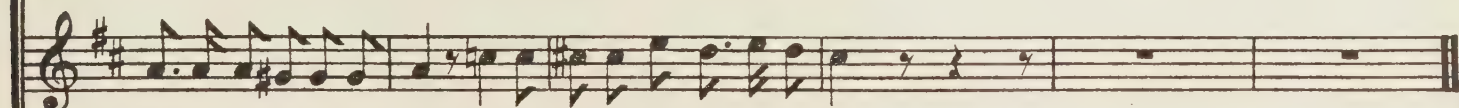
- pan. Yes to pass the most pleasant of days You should always contrive when you can To at -



- tentively study the ways Of the dear little girls of Ja-pan.



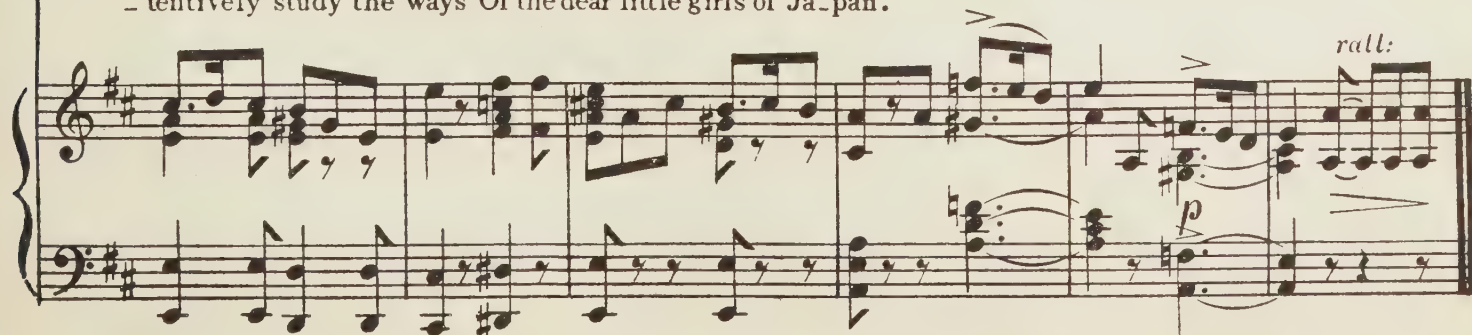
- tentively study the ways Of the dear little girls of Ja-pan.



- tentively study the ways Of the dear little girls of Ja-pan.



- tentively study the ways Of the dear little girls of Ja-pan.



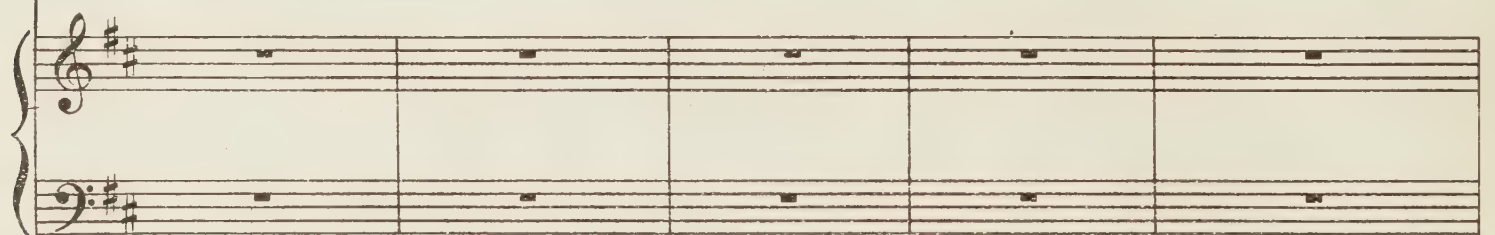
CHORUS.

p Night ap-proaches clear and star-ry— Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry— Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry— Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*

p Night ap-proaches clear and star-ry— Silver shadows soft-ly fall, Bring-ing rest to *cres - - cen -*



do *pp* great I-ma-ri, Wel-come rest to one and all.

do *pp* great I-ma-ri, Wel-come rest to one and all.

do *pp* great I-ma-ri, Wel-come rest to one and all.

do *pp* great I-ma-ri, Wel-come rest to one and all.



KATANA.

Pearl of the ra-diant Eastern sea, Light of a sol-dier's life,

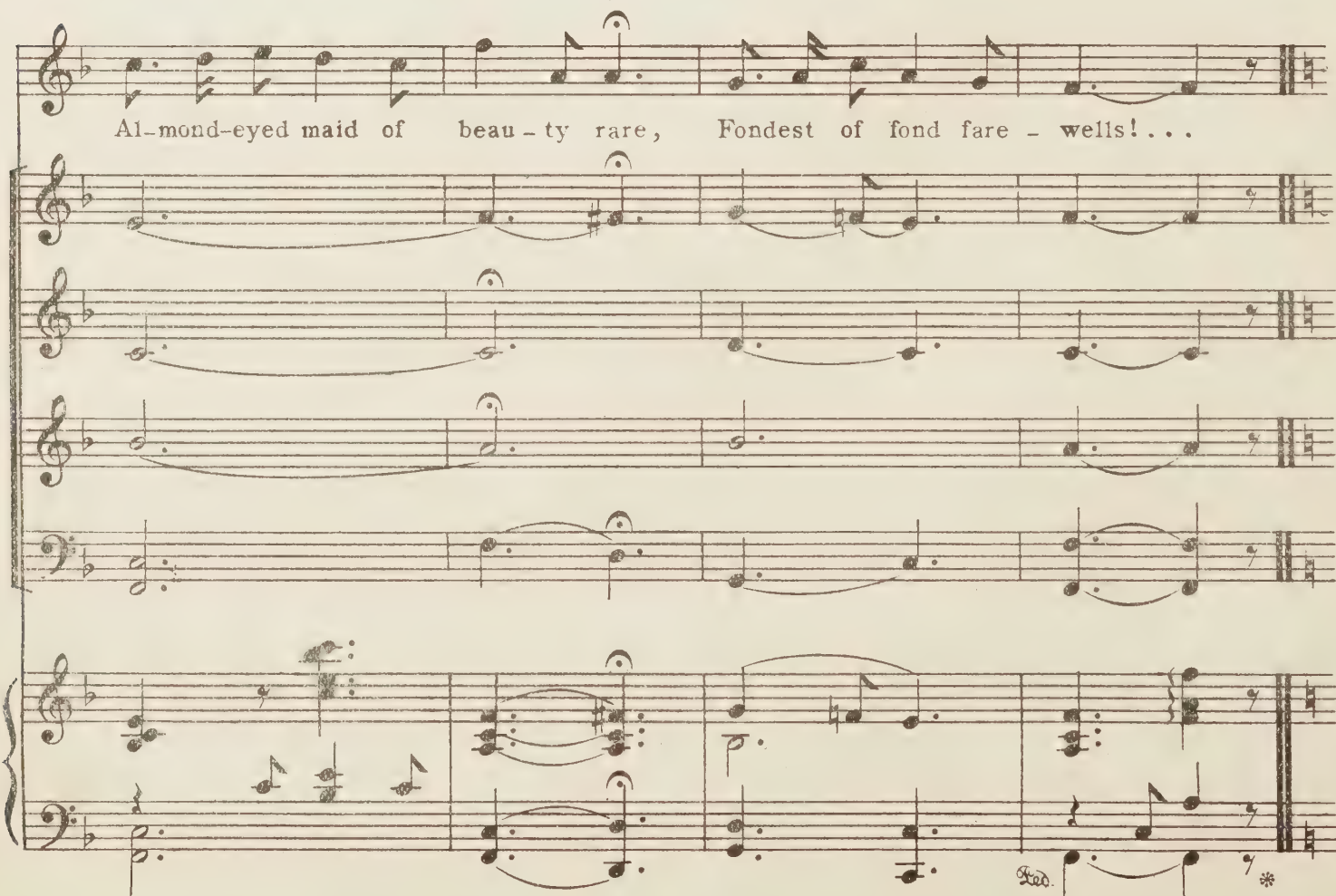
K. Time in its course will set thee free— Free to be-come my wife!

K. All that my heart de-sires to say Would that my lips could tell;

K. Fairest of for-tune bless thy way— Light of my life, fare-well!

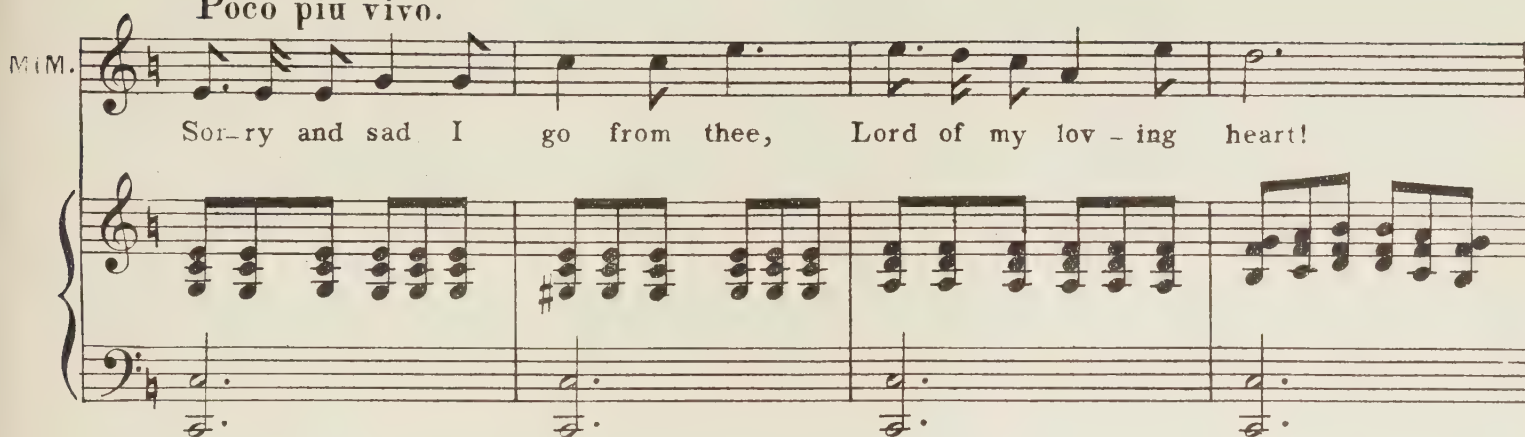
K.  *Rose of my fan-cy's gar-den fair, Fortune foretells Joy that ex-cels—*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures, each corresponding to a measure of the vocal line. The piano part features chords and moving lines in both hands.

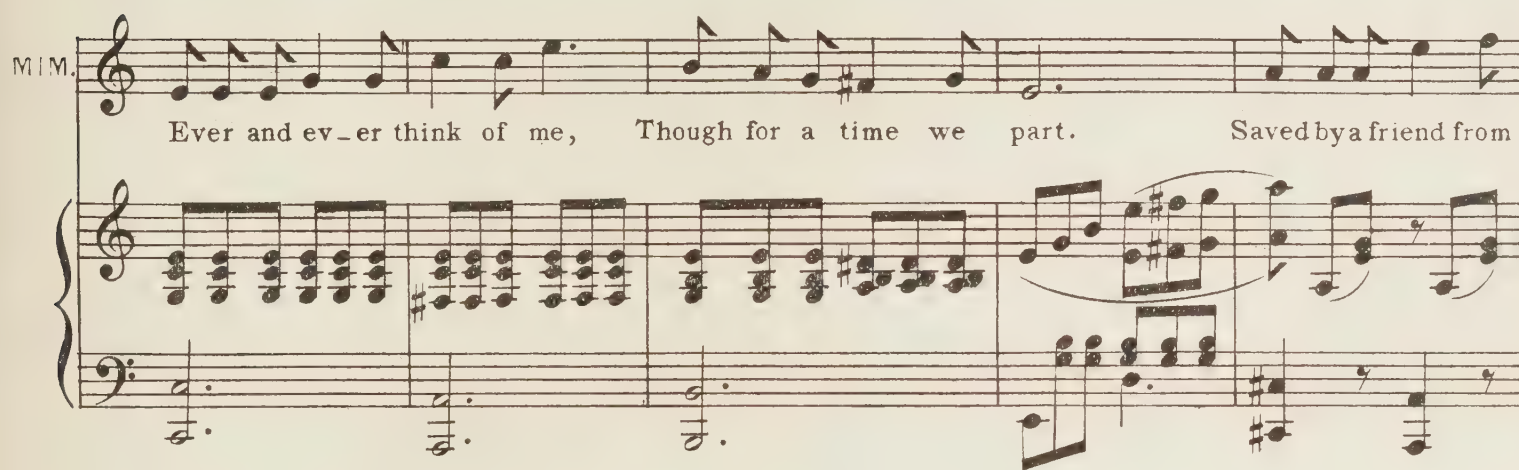
K.  *Al-mond-eyed maid of beau-ty rare, Fondest of fond fare - wells!...*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures, each corresponding to a measure of the vocal line. The piano part features chords and moving lines in both hands. The system concludes with a double bar line and a repeat sign.

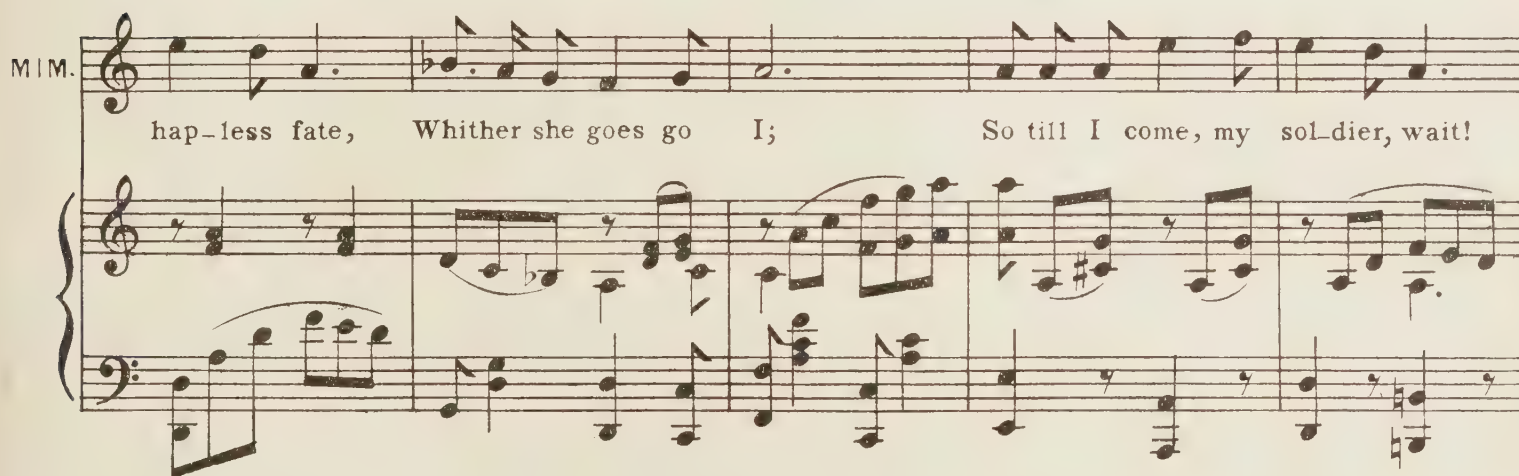
MIMOSA.
Poco più vivo.

MIM. 

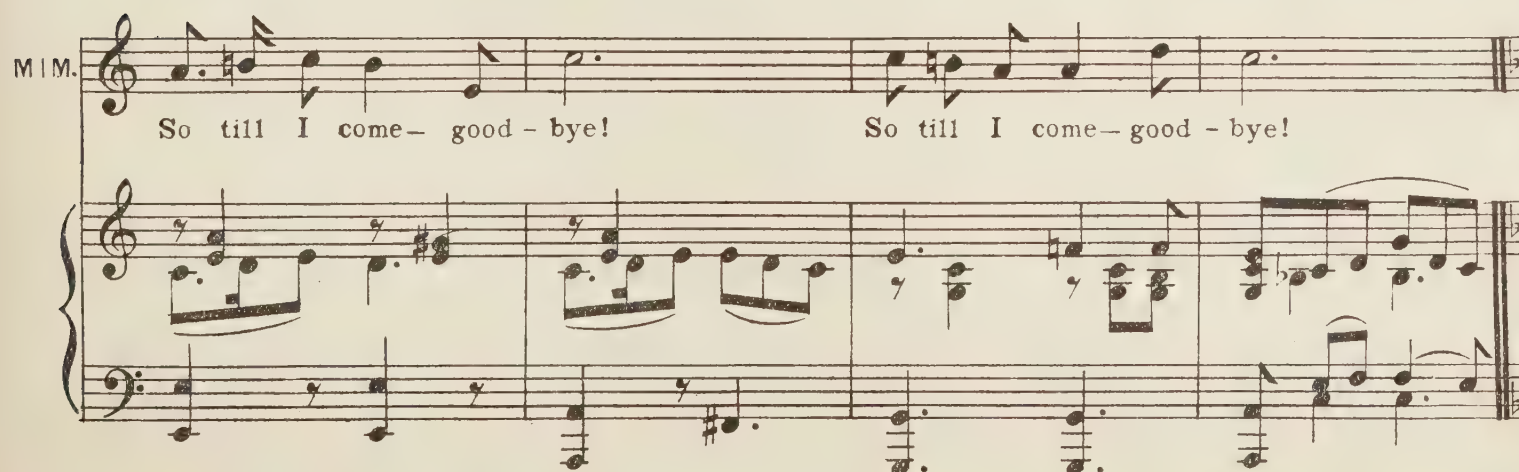
Sor-ry and sad I go from thee, Lord of my lov-ing heart!

MIM. 

Ever and ev-er think of me, Though for a time we part. Saved by a friend from

MIM. 

hap-less fate, Whither she goes go I; So till I come, my sol-dier, wait!

MIM. 

So till I come— good - bye! So till I come— good - bye!

MIM.

Son of the sword, whose gleaming blade Guarding its prize Danger defies, Truest of knights to trusting maid,

MIM.

Sweetest of sweet good-byes !

The musical score is written for a vocal soloist (MIM.) and piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system of music corresponds to the lyrics 'Son of the sword, whose gleaming blade Guarding its prize Danger defies, Truest of knights to trusting maid,'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The second system of music corresponds to the lyrics 'Sweetest of sweet good-byes !'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The score ends with a double bar line and a key signature change to B-flat major.

MOLLY.

Allegro vivo.

f

gva

Oh,

M.

what will they do with Mol - ly, With poor lit - tle mad - cap me? I've

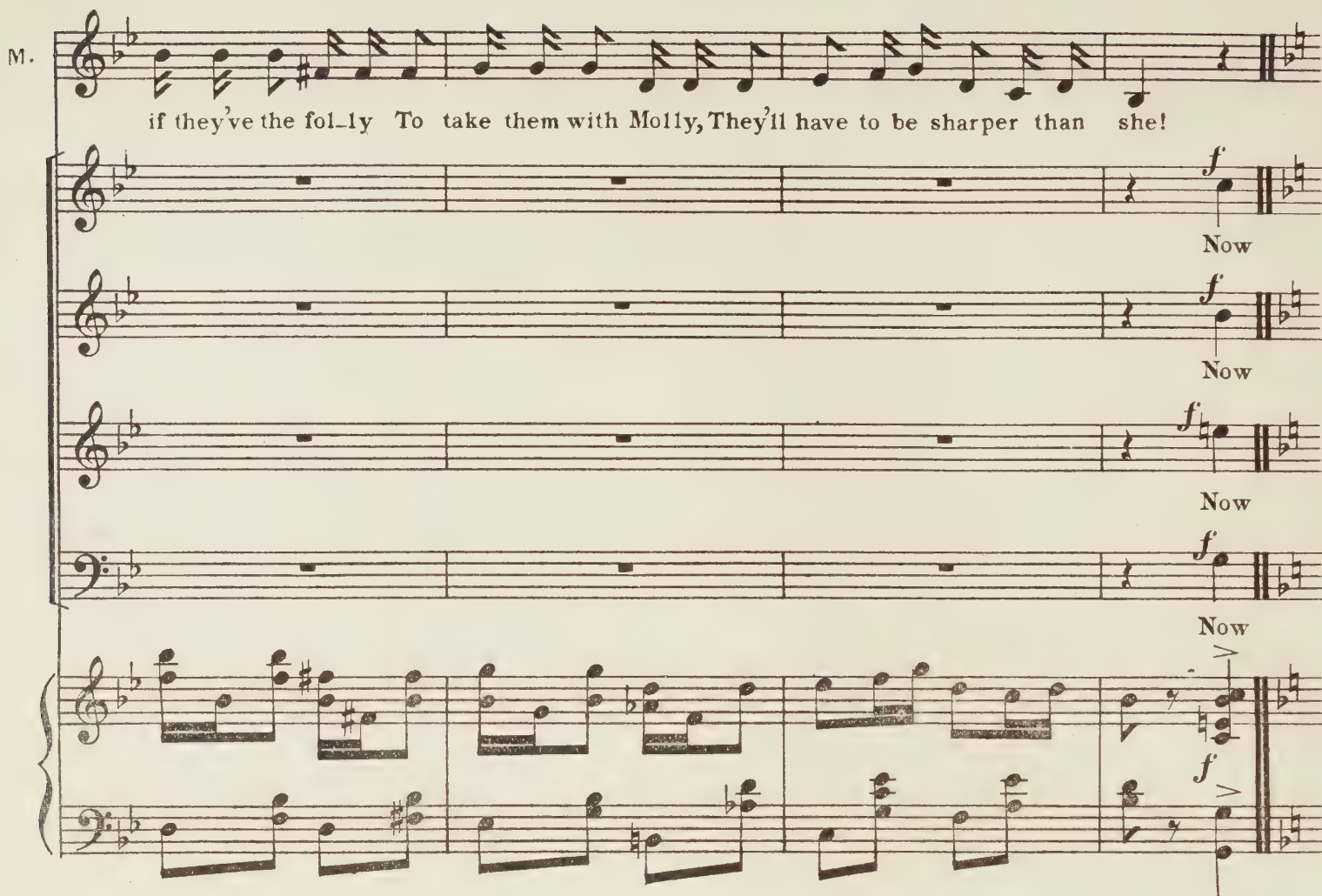
pp

M.

got in a mess In a Jap - an - ese dress, And what will the consequence be? No

M.

doubt with a girl like Mol - ly They'd try to take li - ber - ties free, But

M. 

if they've the fol-ly To take them with Molly, They'll have to be sharper than she!

f Now

f Now

f Now

f Now

f Now



who is this Ro - li Po - li, And what is her lit - tle game? We're

who is this Ro - li Po - li, And what is her lit - tle game? We're

who is this Ro - li Po - li, And what is her lit - tle game? We're

who is this Ro - li Po - li, And what is her lit - tle game? We're

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

bound to admit That we're puzzled a bit, For no-body knows her by name. It's

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

hard up-on Ro-li Po-li To hint that she's o-pen to doubt, And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:
yet we're sus-picious And rather am-bitious Of find-ing a thing or two out.

JULI.

Poco piu mosso.

An - - o - - ther ri - - val! Though I'm rid of

J. one, It seems my work is on - - ly

J. yet half done! FAIRFAX. Most no - ble! we're heart -

F. -bro - ken, I may say, To take Mi - - mo - - sa

F. IMARI.

from you. Laugh a - way! But don't make sure you've got the best of

I. FAIRFAX.

me! Take care, my lord. In Eng - lish hands is

F.

she; So don't you dare To touch a hair Of the head of that dain-ty

F.

gei-sha fair! If truth be told To a Mar-quis old, It's you, not the girl, Who's

CHORUS.

just been sold! It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

It's on - - ly the way Of sai - lers gay, Yet it

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

seems un - common - ly rude to say That if truth be told To a

IMARI.

Mar - quis old, It's he, not the girl, who's just been sold! This

Mar - quis old, It's he, not the girl, who's just been sold!

Mar - quis old, It's he, not the girl, who's just been sold!

Mar - quis old, It's he, not the girl, who's just been sold!

The piano accompaniment consists of two staves. The right hand features chords and moving lines, while the left hand provides a steady bass line. A piano (*p*) dynamic marking is present in the final measure of the piano part.

1. con - - - ver - - sa - tion we will not pro - long— It

The voice part begins with a first ending bracket. The piano accompaniment continues with chords and a bass line. A piano (*p*) dynamic marking is present in the final measure of the piano part.

1. may turn out that af - ter all you're wrong! . . .

The voice part continues with a first ending bracket. The piano accompaniment features a forte (*ff*) dynamic marking in the final measure.

CHORUS.

Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,
 Please to go! Please to go! Fast the sun is set-ting,

Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.
 Due res-pect to cus-tom show; Or-ders you're for-get-ting.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "Please to go! Please to go! Seek the ci - ty's shel - ter;" and "Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -". The piano accompaniment consists of two staves, Treble and Bass, with chords and moving lines. The lyrics are printed below each vocal staff.

Please to go! Please to go! Seek the ci - ty's shel - ter;

Please to go! Please to go! Seek the ci - ty's shel - ter;

Please to go! Please to go! Seek the ci - ty's shel - ter;

Please to go! Please to go! Seek the ci - ty's shel - ter;

Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing - Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

skel-ter hel-ter skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

-skel-ter, hel-ter - skel-ter! Please to go!

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

Please to go!— Fast the sun is set-ting, Due res-pect to

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Please to go! Seek the ci - ty's shel - ter; Time is pressing -

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter -

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter -

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter -

Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is on the left, with a grand staff (treble and bass clef). The music is in 2/4 time and B-flat major. The lyrics are 'Swift progress-ing, Hur-ry hel-ter-skel-ter, hel-ter -'.

-skel-ter, hel-ter - skel-ter, hel-ter - skel - - - - -

-skel-ter, hel-ter - skel-ter, hel-ter - skel - - - - -

-skel-ter, hel-ter - skel-ter, hel-ter - skel - - - - -

-skel-ter, hel-ter - skel-ter, hel-ter - skel - - - - -

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics '-skel-ter, hel-ter - skel-ter, hel-ter - skel - - - - -'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a key signature change to C major, indicated by a sharp sign on the F line of the piano's treble staff.

ter!

ter!

ter!

ter!

gva

gva

gva *loco.*

END OF ACT 1.

N^o 15. ENTR'ACTE.

Andante.

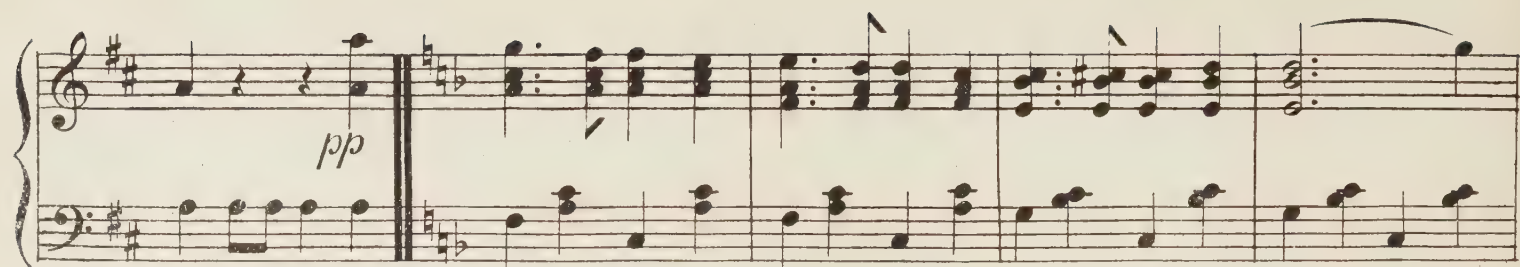
PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante.' The first system begins with a piano (p) dynamic marking. The music is characterized by a mix of chords, arpeggios, and melodic fragments, often connected by slurs. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation includes various musical elements such as slurs, ties, and dynamic markings.

- System 1:** Features a complex melodic line in the treble clef with many slurs and ties, and a bass line with fewer notes.
- System 2:** Continues the melodic development in the treble clef, with a more active bass line.
- System 3:** The treble clef has a melodic line, while the bass clef has a more rhythmic accompaniment. A marking "L.H." is present above the treble staff.
- System 4:** The treble clef has a melodic line, and the bass clef has a more rhythmic accompaniment. A marking "L.H." is present above the treble staff.
- System 5:** The treble clef has a melodic line, and the bass clef has a more rhythmic accompaniment. A marking "L.H." is present above the treble staff.
- System 6:** The treble clef has a melodic line, and the bass clef has a more rhythmic accompaniment. A marking "rall." is present above the treble staff.

This page of musical notation, numbered 109, contains six systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff of this system is marked with a piano (*p*) dynamic. The second system continues the piece, featuring a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The third system shows a change in the bass clef staff, with a key signature change to two sharps (F# and C#) and a time signature change to 8/8. The fourth, fifth, and sixth systems continue the composition, featuring various musical notations including notes, rests, and dynamic markings. The notation is written in a standard musical style with a clear layout and a variety of musical symbols.



N^o 16. OPENING CHORUS. ACT II.—“DAY BORN OF LOVE.”

SOPRANO. Day born of love, Of gladness and de - light, Your

ALTO. Day born of love, Of gladness and de - light, Your

TENOR. Day born of love, Of gladness and de - light, Your

BASS. Day born of love, Of gladness and de - light, Your

PIANO. *mf*

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

Thron'd high a - bove, O Ten - to Sa ma shines, And laughing he di -

_ vines A lov - er's sweet de - signs.....

_ vines A lov - er's sweet de - signs.....

_ vines A lov - er's sweet de - signs.....

_ vines A lov - er's sweet de - signs.....

f *f* *p*

O - ha - yo! O - ha - yo! Moon by night and sun by day

f *f* *p*

O - ha - yo! O - ha - yo! Moon by night and sun by day

f *f* *p*

O - ha - yo! O - ha - yo! Moon by night and sun by day

f *f* *p*

O - ha - yo! O - ha - yo! Moon by night and sun by day

stt

f

Ten - der beam and bla - zing ray! O - ha - yo!

f

Ten - der beam and bla - zing ray! O - ha - yo!

f

Ten - der beam and bla - zing ray! O - ha - yo!

f

Ten - der beam and bla - zing ray! O - ha - yo!

stt

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

Viol.

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

p *cresc.*

p

Day born of love, Of gladness and de-light Your

p

Day born of love, Of gladness and de-light Your

p

Day born of love, Of gladness and de-light Your

p

Day born of love, Of gladness and de-light Your

mo-ments soon in vite To mys-tic mar-riage rite!

mo-ments soon in vite To mys-tic mar-riage rite!

mo-ments soon in vite To mys-tic mar-riage rite!

mo-ments soon in vite To mys-tic mar-riage rite!

f

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

Po - lite - ly dress'd In all our best, The wed - ding we a -

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

- wait, And hope they wont be late, Or else for - get the date. What

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

a - ny-thing occur'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occur'd With all to in - ter - fere? Be - fore our eyes The

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

prospect lies Of rich and fes-tive fare, With cups of sa - ké rare To

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

toast the hap-py pair. No won-der then That maids and men U - nite in Hy-men's

praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -

praise, And sing their joy - ous lays With blushes all a -

The piano accompaniment features a melody in the right hand and chords in the left hand, with a 'Vcllo' (Violoncello) part indicated in the lower right.

- blaze!

- blaze!

- blaze!

- blaze!

- blaze!

The piano accompaniment continues with a melody in the right hand and chords in the left hand, concluding with a double bar line.

N^o17. SONG—(MOLLY.) "THE TOY MONKEY."

COMPOSED BY LIONEL MONCKTON.

Allegro moderato.

PIANO.

Musical score for the piano introduction. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The first staff begins with a mezzo-forte (mf) dynamic and features several triplet figures. The second staff provides a harmonic accompaniment with chords and single notes.

MOLLY.

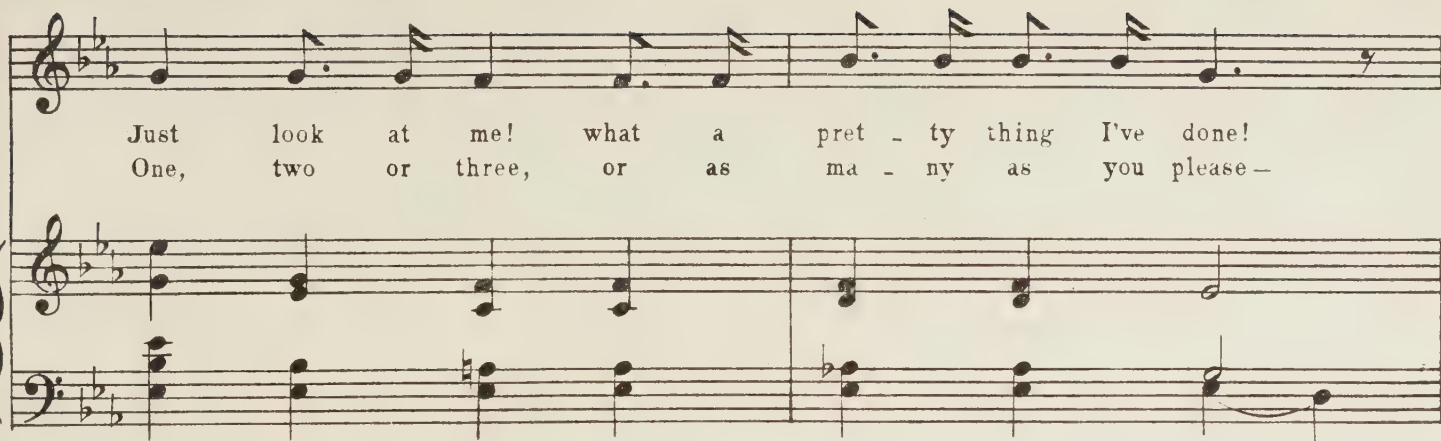
1. Poor lit - tle maid - en, who
2. No - bo - dy doubts that this

Musical score for the first line of the song. It includes a vocal line for Molly and a piano accompaniment. The piano part has a piano (p) dynamic marking. The lyrics are: '1. Poor lit - tle maid - en, who' and '2. No - bo - dy doubts that this'.

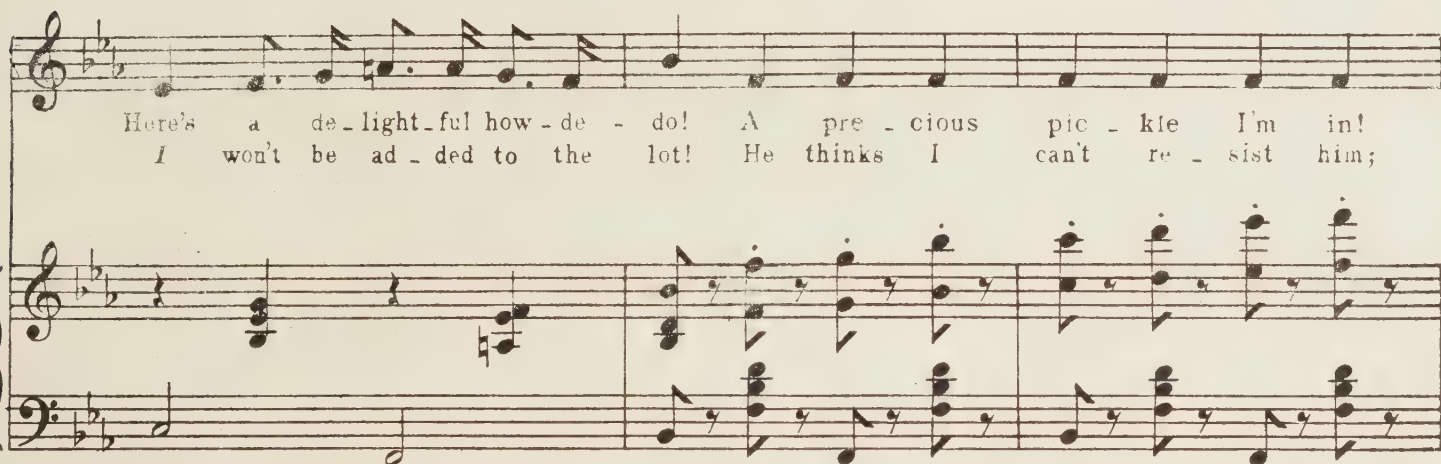
Musical score for the second line of the song. It includes a vocal line for Molly and a piano accompaniment. The lyrics are: 'loves a bit of fun, Learns her propen - si - ty to rue!' and 'hor - rid Ja - pan - ese Wives - o - ri - en - tal - ly - has got;'.

loves a bit of fun, Learns her propen - si - ty to rue!
hor - rid Ja - pan - ese Wives - o - ri - en - tal - ly - has got;

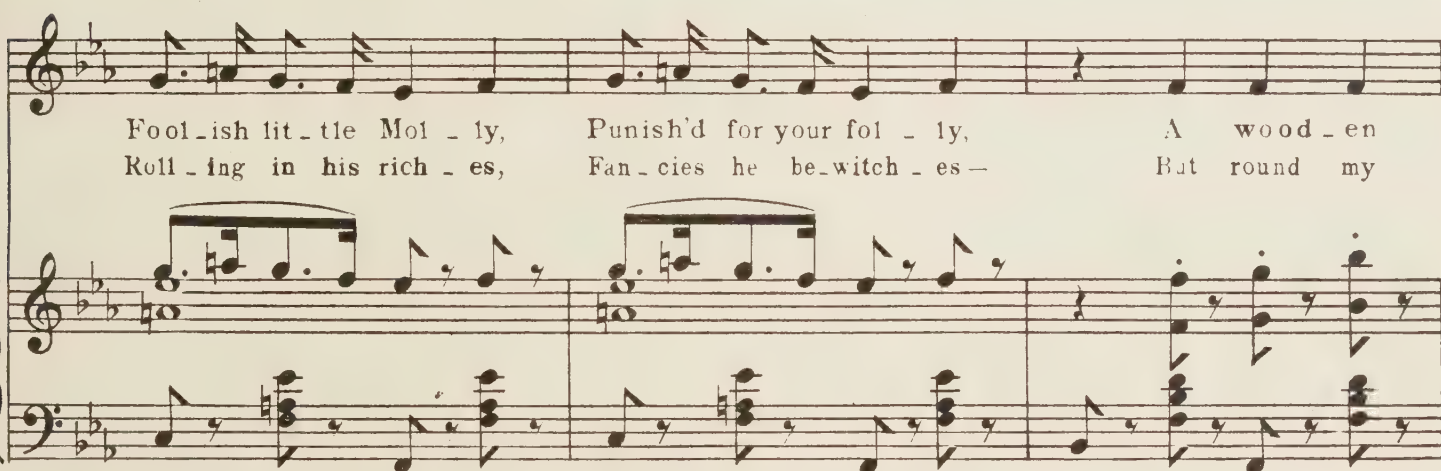
Piano accompaniment for the second line of the song. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats. The piano part provides a harmonic accompaniment for the vocal line.

M. 

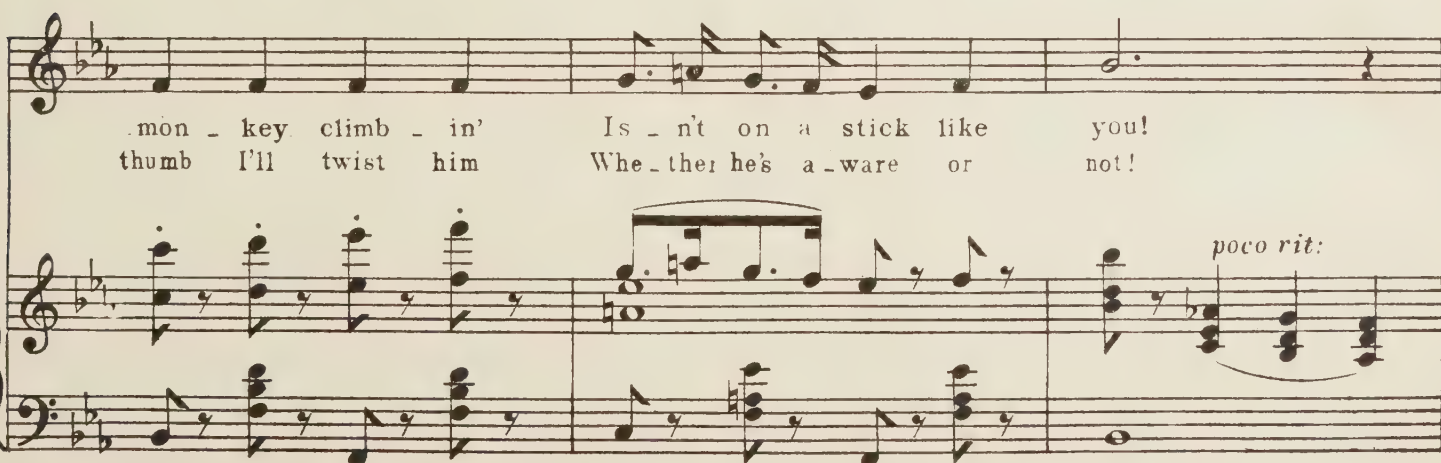
Just look at me! what a pret - ty thing I've done!
One, two or three, or as ma - ny as you please—

M. 

Here's a de-light-ful how-de-do! A pre-cious pic-kle I'm in!
I won't be ad-ded to the lot! He thinks I can't re-sist him;

M. 

Fool-ish lit-tle Mol-ly, Punish'd for your fol-ly, A wood-en
Roll-ing in his rich-es, Fan-cies he be-witch-es— But round my

M. 

mon-key climb-in' Is-nt on a stick like you!
thumb I'll twist him Whe-ther he's a-ware or not!

poco rit:

CHORUS.

Click! click! I'm a mon-key on a stick! A - ny one with me can
Click! click! He's a mon-key on a stick, Bound to let me have my

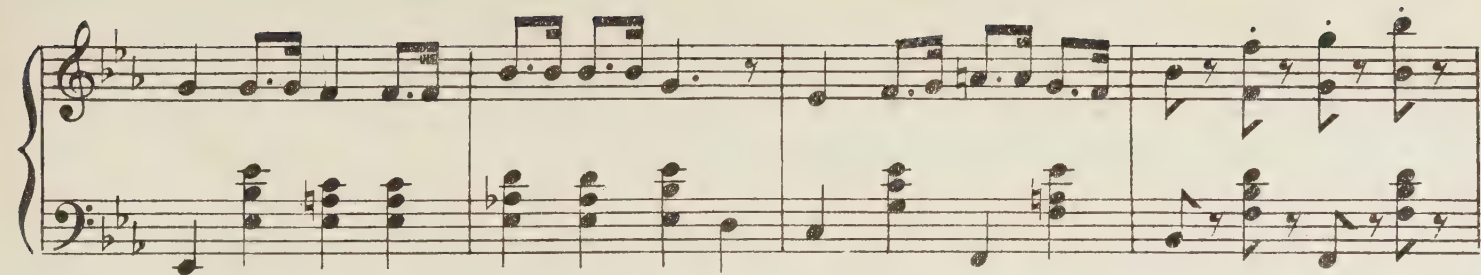
play, And my an - ties he'll en-joy Till he finds a new-er toy, When he'll
way! So I'll keep him all a-live Till my English friends arrive - When I'll

1^o 2^o
wish me a po-lite good - day
wish him a po-lite good - - day!

cresc.

D.C.

DANCE (After 2nd verse.)



N^o 18. DUET — (JULIETTE & WUN-HI.) "CHING-A-RING-A-REE!"

Allegretto.

PIANO. *f*

JULI. When I want a - - ny - - thing done, I
WUN-HI. When me want get - - tee my way, Keep

try my fa - vour - ite plan - I whee - dle and coax, And
much - ee o - - - - pen eyes; For Chi - na - man mild Him

flat - ter the folks As on - ly a French girl can! If
 well - ee sharp child - Tell plen - ty big whop - - per lies! JULI. To -

e - ver I chance on one Who won't be coax'd by
 - ge - ther we'll work to - day - You're just the man for

me, I peep and I pry, And I work on the sly - Com -
 me! A girl ne - ver jibs At a few lit - tle fibs - Com -

WUN-HI. JULIETTE. WUN-HI.

- pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!
 - pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!

BOTH.

Wee!
Wee! O chi - kee hi - kee ching - a - ring - a - ree! The

smart French girl and the cute Chi - nee! Mon - sieur, mam' - selle Suit

ve - ry ve - ry well, So sing Ching - a - ring Ching - a - ring - a - ring - a - ree!

The smart French girl and the

cute Chi - nee! Mon - sieur, mam'selle Suit ve-ry ve-ry well, So sing Ching-a-ring Ching-a-

ring - a - ring - a - ree! DANCE (after second verse.)

mf

D.C.

f

N^o 19. CONCERTED PIECE—"GEISHA ARE WE."

PIANO.

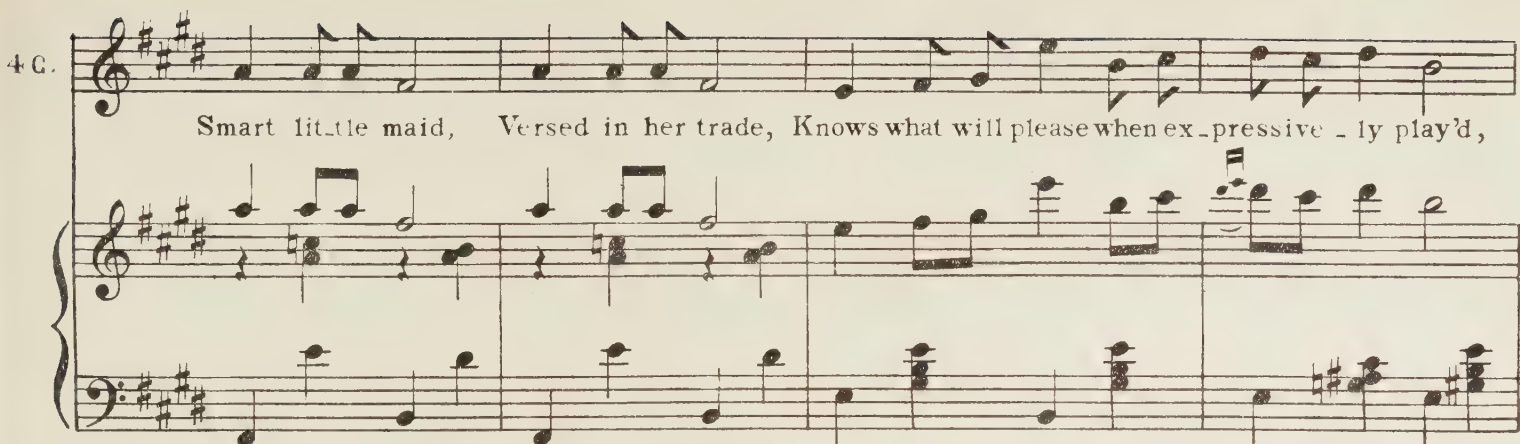
The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves. The right hand begins with a melody marked *mf* (mezzo-forte), and the left hand provides a harmonic accompaniment. The piece concludes with a *p* (piano) dynamic marking.

4 GEISHA.

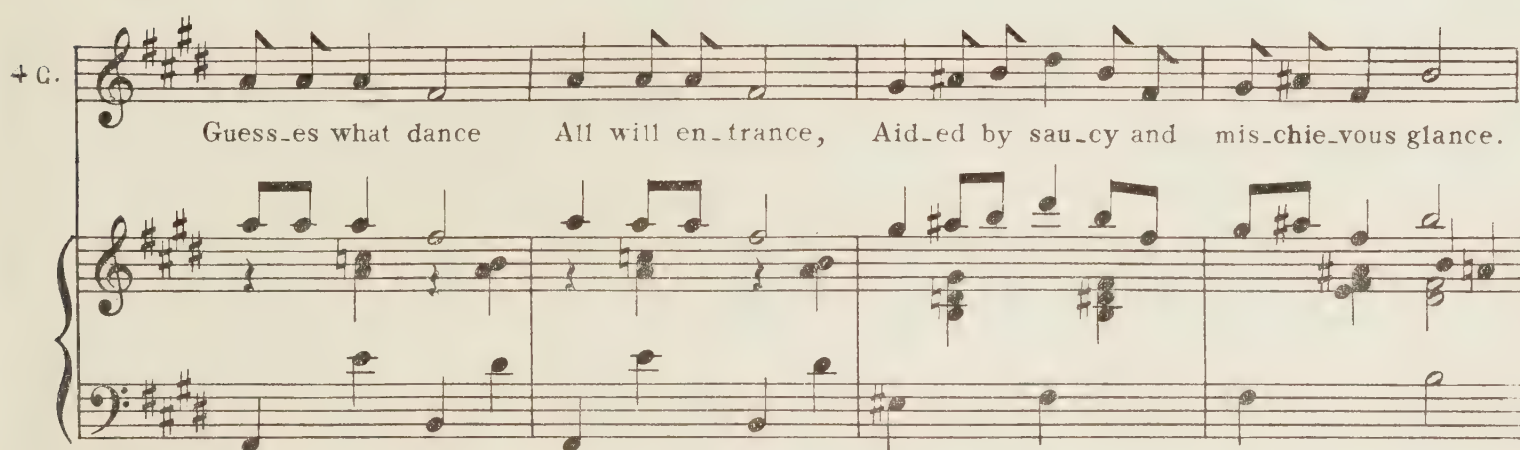
The musical score for the first vocal part, labeled "4 GEISHA.", is in 4/4 time with a key signature of three sharps. It features a vocal line and a piano accompaniment. The lyrics are: "Gei-sha are we, Bid-den to be Present to-day at the ce-re-mo-nee;"

† C.

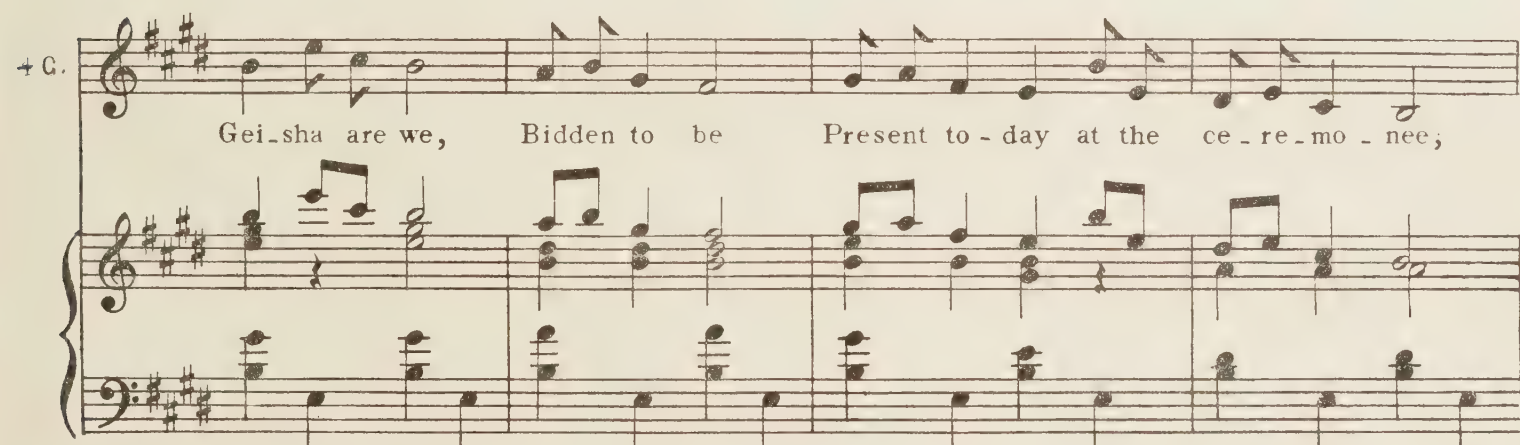
The musical score for the chorus, labeled "† C.", is in 4/4 time with a key signature of three sharps. It features a vocal line and a piano accompaniment. The lyrics are: "Each in her best, Dain-ti-ly dress'd Brings en-ter-tainment for ev-e-ry guest."

4 C. 

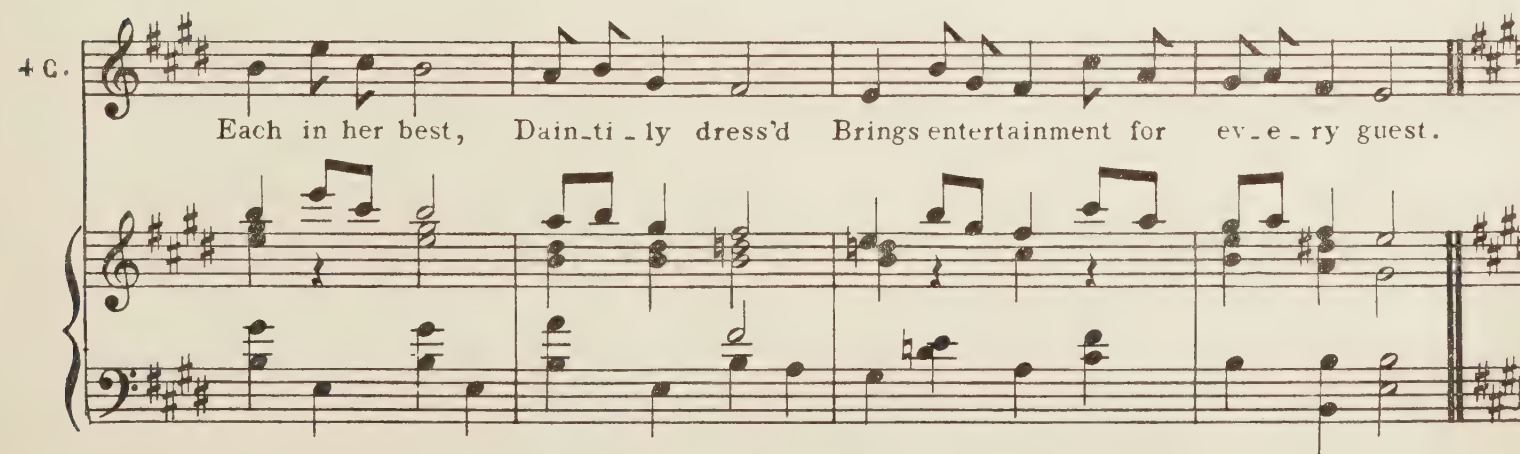
Smart lit-tle maid, Versed in her trade, Knows what will please when ex-pressive - ly play'd,

4 C. 

Guess-es what dance All will en-trance, Aid-ed by sau-cy and mis-chie-vous glance.

4 C. 

Gei-sha are we, Bidden to be Present to-day at the ce-re-mo-nee,

4 C. 

Each in her best, Dain-ti-ly dress'd Brings entertainment for ev-e-ry guest.

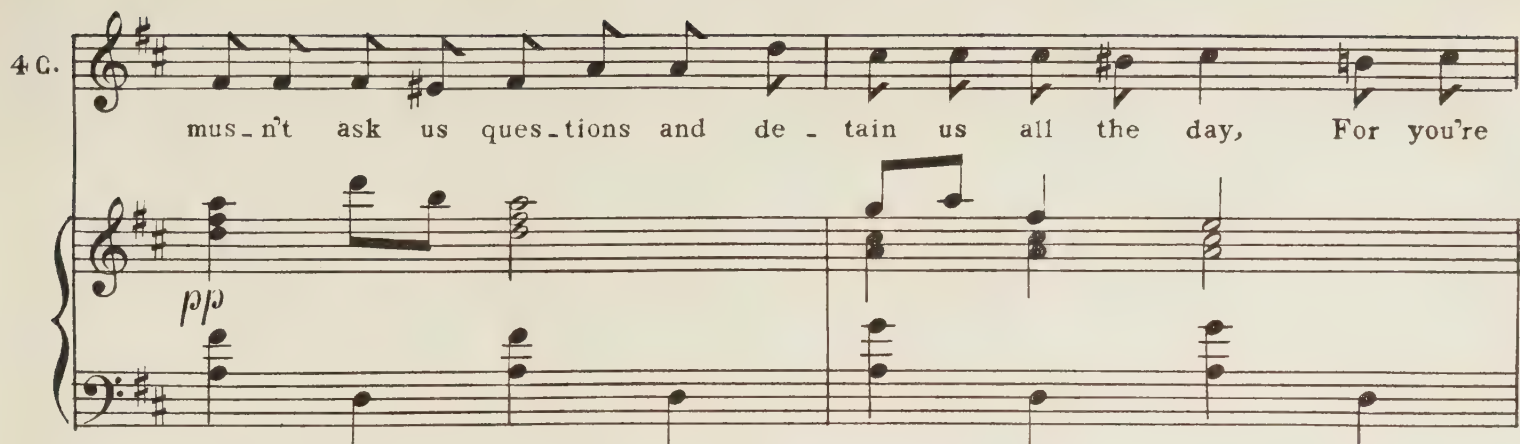
OFFICERS.

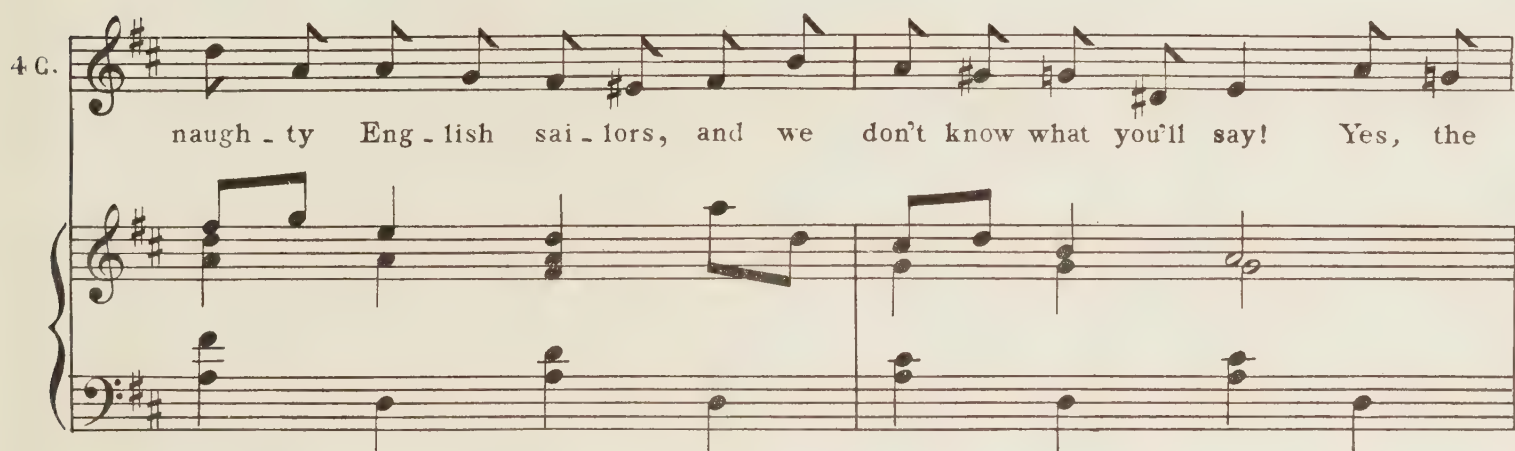
Now, be - fore we let you go, Tell us

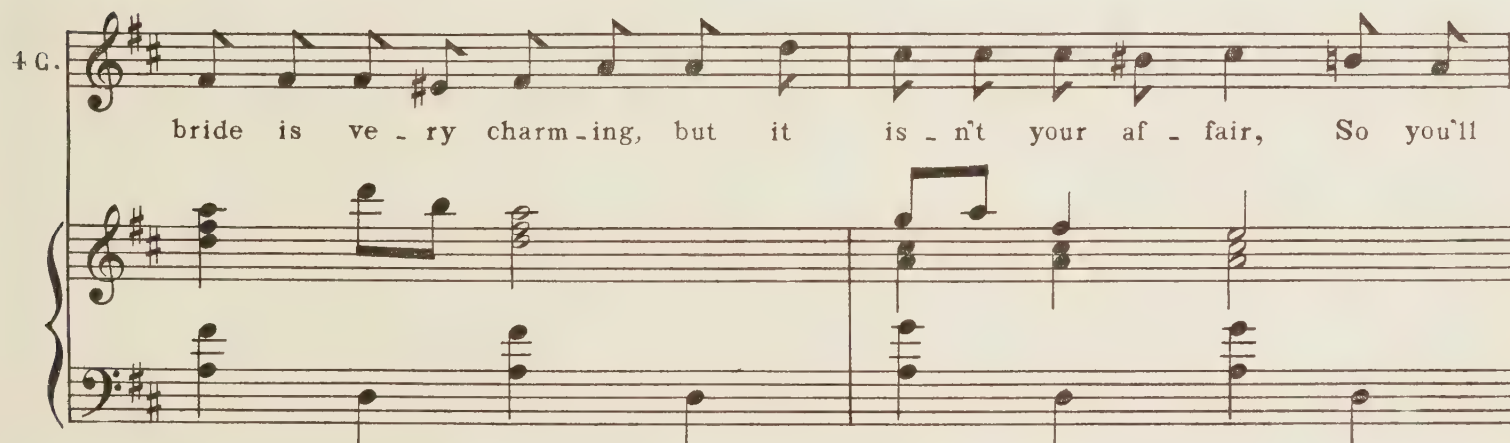
OFF. ev² ry-thing you know, For our spirits ra-ther low your words may hap-pen ease. Will the

OFF. wedding be a treat? Are there lots of things to eat? Is the bride extremely sweet and ve-ry

4 GEISHA.
OFF. Jap-an-ese? Is the bride extremely sweet and very Japan-ese? Oh you

4 C.  mus - n't ask us ques - tions and de - tain us all the day, For you're

4 C.  naugh - ty Eng - lish sai - lors, and we don't know what you'll say! Yes, the

4 C.  bride is ve - ry charm - ing, but it is - n't your af - fair, So you'll

4 C.  please to let us go, and oh! we won - der how you dare! If the

CUNNINGHAM.

Mar - quis should de - tect This flir - - ta - tion in - cor - rect, His au -

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment (grand staff) features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, creating a rhythmic accompaniment.

- tho - ri - ty un - check'd He will as - - sert with us. But you're

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, creating a rhythmic accompaniment.

all so ve - ry nice That with - - out re - flect - ing twice, We in - -

The third system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, creating a rhythmic accompaniment.

- tend to break the ice, And make you flirt with us.

The fourth system concludes the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of eighth notes, creating a rhythmic accompaniment.

Now you mustn't go and leave us for the geisha, if you please, For we

ff

E.G. cannot have you flirt-ing with these pretty Jap-an-ese! They are charming lit-tle creatures, but it

E.G. real-ly is -n't fair, So you'll please to let them go, and oh! we won-der how you dare! Yes we

4 GEISHA.

OFFICERS.

4 G. won-der how they dare! Yes we wonder how we dare!

GEISHA.

Gei-sha are we, Bid-den to be Pre-sent to-day at the

ce-re-mo-nee; Each in her best Dain-ti-ly dress'd

Brings en-ter-tain-ment for ev-e-ry guest. Brings en-ter-tain-ment for

ev-e-ry guest.

dim: *ppp*

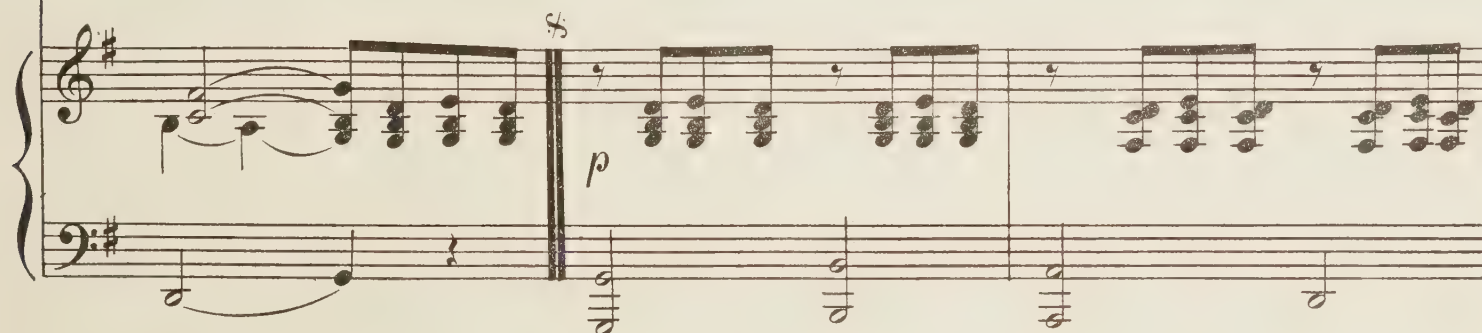
N^o 20. SONG — (FAIRFAX.) "STAR OF MY SOUL."

Andante.

PIANO.



1. How can I wait— when she I worship on - ly,
2. Glo - ry of flow'rs and fai - ry-land a - round me,



Friend - less and fair, my help may sore-ly need? How can I wait, and
O - ver my path the joy-ous sunlight falls; Yet is my dear, whose



leave her sad and lone - ly, Count - ing the hours that all too slow - ly speed?
 charms so fast have bound me, Caged like a bird with - in those gild - ed walls.

Earth has no grace that does not cling a - bout her— Life has no charm, if mine she
 Would I could break the cruel bonds that hold her, Snap ev - ry chain that keeps us

may not be; Star of my soul!— I can not live with - out her;
 two a - part! Star of my soul!— the half I have not told her

O grant this day may give her back to me!
 Of all the love that fills my beat - ing heart!

rall: ppp

Dream, O my dear-est, till we meet once more, Day-dreams of hap-pi-ness a -

- gain in store, Dreams of a fu-ture that our fates may hold,

Ad. * *Ad.* * *Ad.* *

1st time.

Pass'd in the wonder-land of love un-told!

mf *Ad.* D.C.

2nd time.

Pass'd in the won-der-land of love un-told!

Ad. *

N^o 21. SONG— (JULIETTE.) "IF THAT'S NOT LOVE— WHAT IS?"

Allegro moderato.

PIANO. *f* *Fine*

J. *p*

1. To win the man who's won my heart There's no - thing that I
 2. To win his heart— if he were rich— Still fur - ther I'd con -

J.

would - n't do! I'd wear a frock that was - n't smart— An un - be - com - ing
 - sent to go! I'd catch his eye by con - duct which Would not be vo - ted

J. *p*

cha-peau too. If square-cut shoes should please his taste, Then no more point - ed
 comme il faut. I'd prove to him in tête - à - tête That girls are not so

J. toes for me, And thir - ty in - ches round the waist I'd cheer - ful - ly.. con -
prim and chill, And then if he should he - si - tate - I'd go a lit - tle

J. - sent to be. And if *that's* not love - what
fur - ther still! And if *that's* not love - what

J. is? For I feel my heart go pop, And my sen - ses whirl and
is? For I feel my heart go pop, And my sen - ses whirl and

J. fizz Till I don't know where to stop!
fizz Till I don't know where to stop!

J. *Car c'est ain - si, mes a - - mis, ... Que l'on aime en tous pays*

J. *. Car l'a - mour, l'a - mour, l'a - mour, l'a - mour, L'a - mour ne rai - son - ne*

J. *pas! Car l'a - mour, l'a - mour, l'a - - mour, l'a - mour, L'a*

J. *1^{re} mour ne rai son - ne pas! 2^{de} mour ne rai son - ne pas!*

D.C. to Sym. D.C. to Sym.

N^o 21. JAPANESE MARCH. (ENTRANCE OF CHORUS.)

PIANO.

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

Ko - i - wa se - ni sumu, Tori - wa ki - ni tomaru, Hi - to - wa na - sa - ke - no

fff

Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa

Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa

Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa

Ka-ge..... Ko-i - wa se-ni sumu, Tor-i - wa ki-ni tomaru, Hi-to-wa

na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.

na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.

na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.

na-sa-ke - no Ka-ge, Ka-ge, Ka-ge, Ka-ge - ni.

N^o 23. ENTRANCE OF GEISHA—"WITH SPLENDOUR AUSPICIOUS."

Andante con moto.

PIANO.

With splen - - dour aus - - pi - cious, . . . O

With splen - - dour aus - - pi - cious, . . . O

sun-beamsil - lu - mine the day! With per - - fume de - - li - cious, . . . O

sun-beamsil - lu - mine the day! With per - - fume de - - li - cious, . . . O

flowers make fragrant the way! O ze - - phyr, go car-ry, ... Our

flowers make fragrant the way! O ze - - phyr, go car-ry, ... Our

song to the Mas - ter of Might, ... Who com - - - eth to

song to the Mas - ter of Might, ... Who com - - - eth to

mar-ry The Rose of his fan - cy's de - - - light! Sing

mar-ry The Rose of his fan - cy's de - - - light! Sing

sweet - ly and shril - ly, ... O twit - ter - ing birds of the

sweet - ly and shril - ly, ... O twit - ter - ing birds of the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment with chords and moving lines in both hands.

air! Than li - lac or li - ly. The bride is more dain - ti - ly

air! Than li - lac or li - ly. The bride is more dain - ti - ly

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have a melodic line with a key signature change to F major (two flats) for the second half. The piano accompaniment provides a steady harmonic support.

fair From hill and from val - ley The

fair From hill and from val - ley The

The third system of the musical score features two vocal staves and a piano accompaniment. The vocal staves continue the melody in F major. The piano accompaniment includes some arpeggiated figures and sustained chords.

e-choes are greet-ing the day. . . . With soft fal - lal - lal - ly, . . . And

e-choes are greet-ing the day. . . . With soft fal - lal - lal - ly, . . . And

Meno mosso.

ten-der fal - lal - lal - lal - lay! And ten-der fal - lal - lal - lal - lay! And

ten-der fal - lal - lal - lal - lay! And ten-der fal - lal - lal - lal - lay! And

a tempo.

ten - der fal - lal - lal - lal - lay! Ah! With

ten - der fal - lal - lal - lal - lay! Ah! With

a tempo

splen - - dour aus - pi - cious, . . O sun-beams il - lu - mine the day! With

splen - - dour aus - pi - cious, . . O sun-beams il - lu - mine the day! With

pp

per - - - fume de - li - cious, . . O flow-ers make fragrant the way! O

per - - - fume de - li - cious, . . O flow-ers make fragrant the way! O

ze - - - phyr, go car-ry Our song to the Mas-ter of Might, ... Who

ze - - - phyr, go car-ry Our song to the Mas-ter of Might, ... Who

com - - eth to mar - ry The Rose of his fancy's de - light, ... The

com - - eth to mar - ry The Rose of his fancy's de - light, ... The

Rose of his fancy's de - - light, ... The Rose of his fancy's de - light!

Rose of his fancy's de - - light, ... The Rose of his fancy's de - light!

gva

N^o 24. SONG—(WUN-HI & CHORUS.) "CHIN CHIN CHINAMAN."

PIANO. *Moderato.*

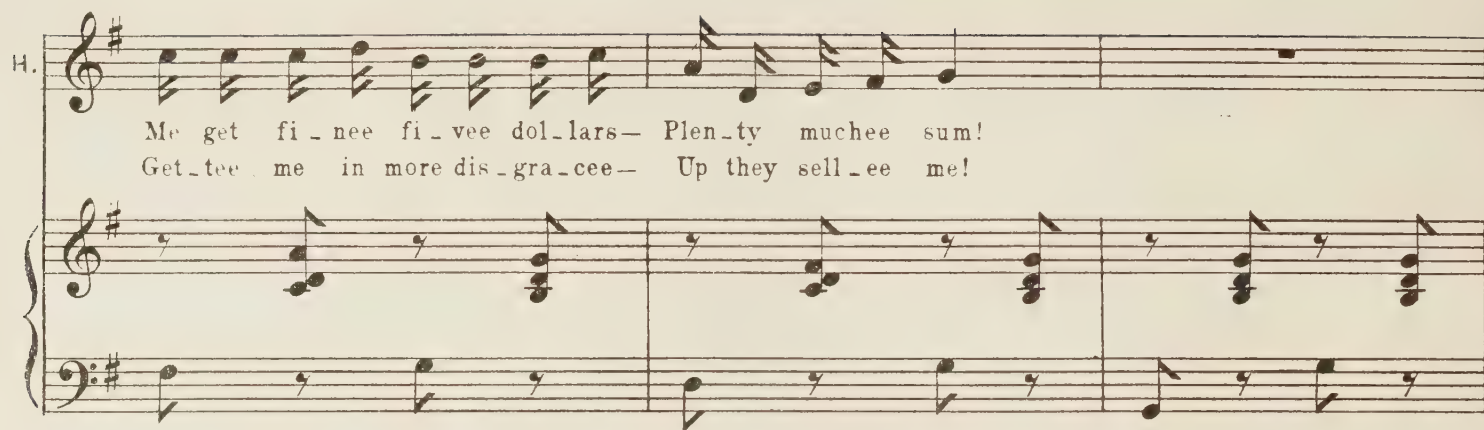
The piano accompaniment begins with a *f* (forte) dynamic and includes triplets and staccato markings. The vocal parts for Wun-Hi and the Chorus enter with a melody in G major, 2/4 time. The lyrics are written below the vocal staves, with two verses provided. The piano accompaniment continues with chords and single notes, including a *p* (piano) dynamic marking.

WUN-HI.

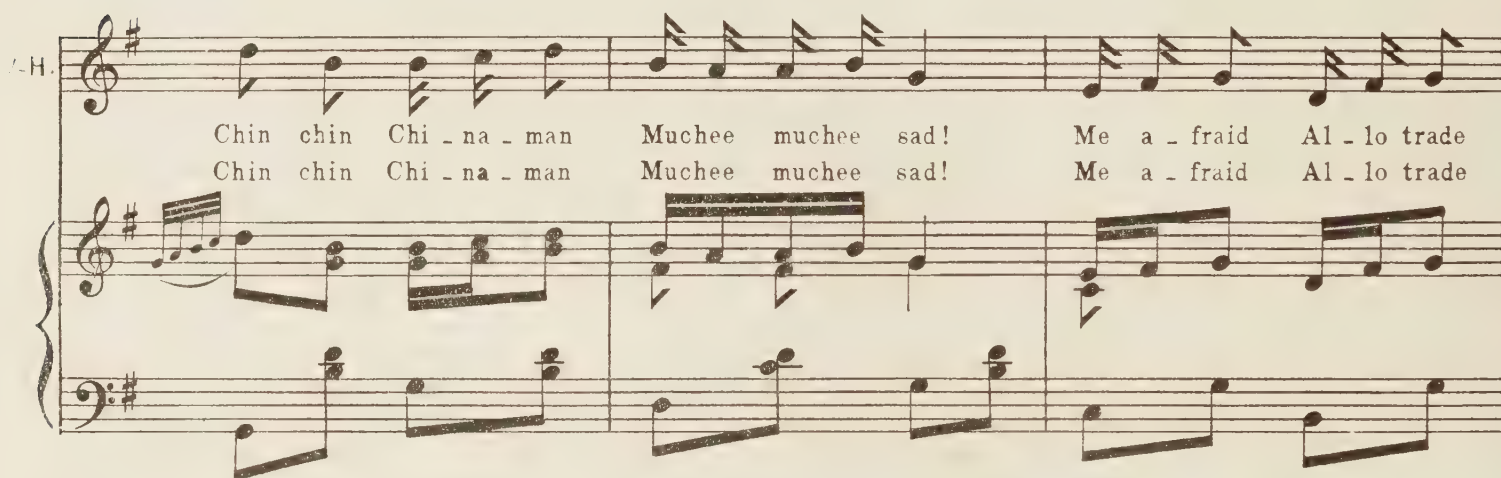
1. Chi-na-man no mo-ney ma-kee Al-lo li-fee long! Washee-washee once me ta-kee-
 2. When me get-tee catchee cheatee Play-ing pie-cee card, Chi-na-man they al-lo beat-ee-

CHORUS.

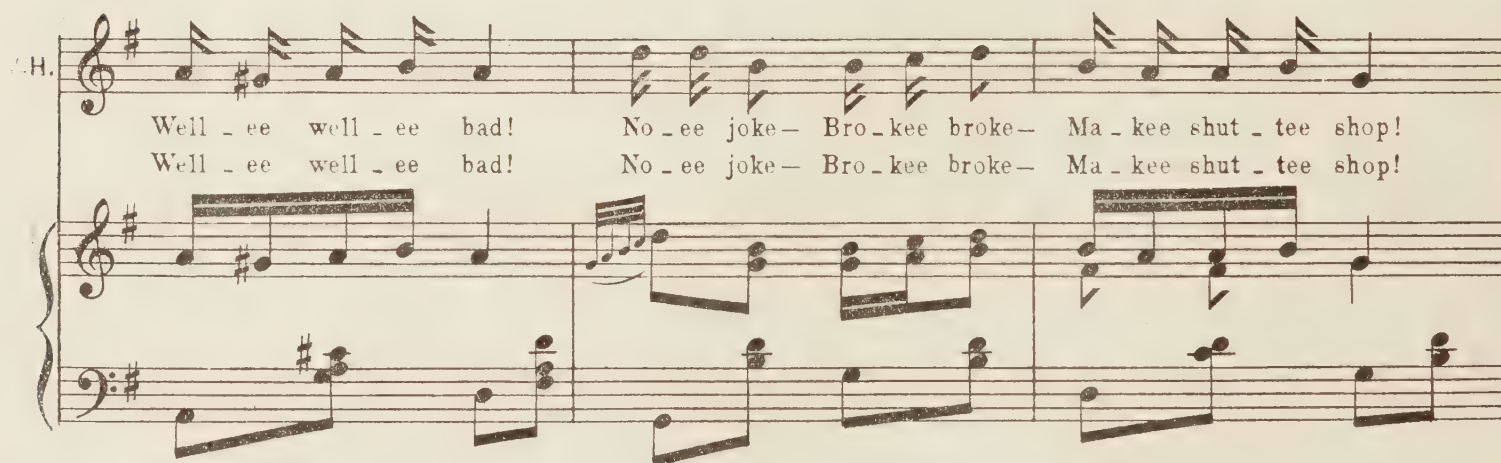
Washee - washee wrong! When me thinkee steal-ee col-lars P'licee - man-ee come;
 Kickee wellee hard! When me ta-kee ni-cee pla-cee Ma-kee plen-ty tea,

H. 

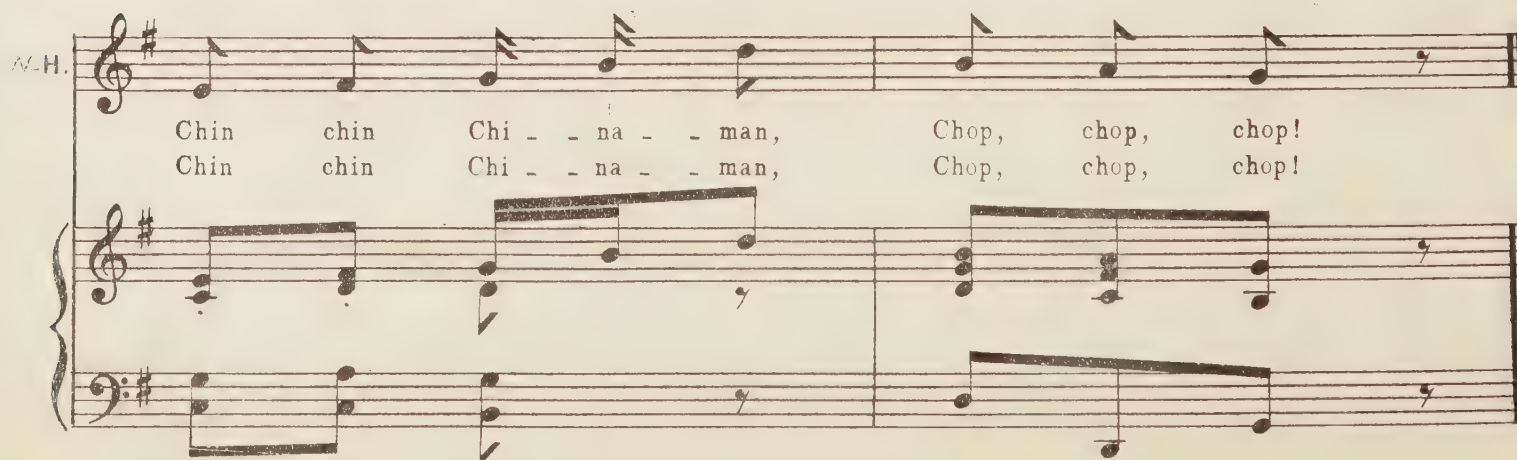
Me get fi - nee fi - vee dol - lars - Plen - ty muchee sum!
 Get - tee me in more dis - gra - cee - Up they sell - ee me!

A.H. 

Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade
 Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade

A.H. 

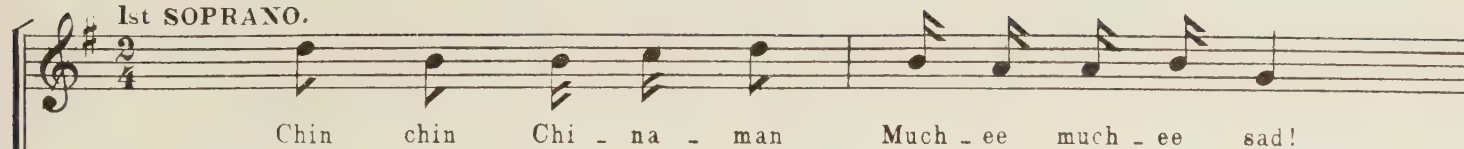
Well - ee well - ee bad! No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!
 Well - ee well - ee bad! No - ee joke - Bro - kee broke - Ma - kee shut - tee shop!

A.H. 

Chin chin Chi - - na - - man, Chop, chop, chop!
 Chin chin Chi - - na - - man, Chop, chop, chop!

CHORUS.

1st SOPRANO.



Chin chin Chi - na - man Much - ee much - ee sad!

2nd SOPRANO.



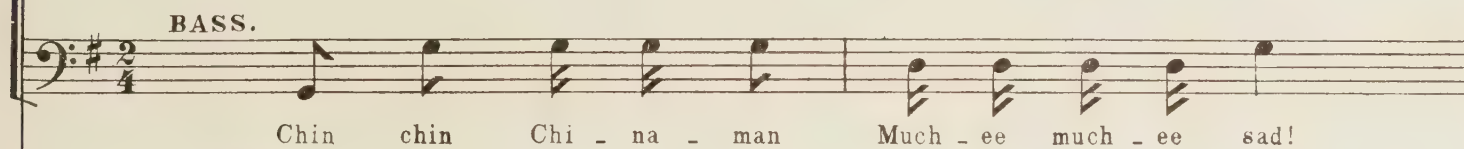
Chin chin Chi - na - man Much - ee much - ee sad!

TENOR.



Chin chin Chi - na - man Much - ee much - ee sad!

BASS.



Chin chin Chi - na - man Much - ee much - ee sad!

f


He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!



The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are in English and appear to be a playful or humorous song. The first section of the song has four staves of vocal parts, each with the same lyrics: "No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!". The piano accompaniment for this section consists of chords in the right hand and a simple bass line in the left hand. The second section of the song also has four staves of vocal parts, with the lyrics: "Chin chin Chi - na - - man, Chop, chop, chop!". The piano accompaniment for this section features a more active melody in the right hand and a simple bass line in the left hand. The score ends with a double bar line and the instruction "D.C." (Da Capo).

No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!

No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!

No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!

No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!

Chin chin Chi - na - - man, Chop, chop, chop!

Chin chin Chi - na - - man, Chop, chop, chop!

Chin chin Chi - na - - man, Chop, chop, chop!

Chin chin Chi - na - - man, Chop, chop, chop!

D.C.

DANCE.

PIANO.

First system of piano music. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The right hand features a melody with eighth and sixteenth notes, including two triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano music. The right hand continues the melodic line with triplet markings. The left hand features a triplet of eighth notes in the first measure and continues with chords and single notes.

Third system of piano music. The right hand has a long melodic phrase spanning the first two measures, marked with a hairpin crescendo. The left hand continues with chords and single notes. The music is marked *p* (piano).

Fourth system of piano music. The right hand features a series of chords and single notes. The left hand continues with chords and single notes.

Fifth system of piano music. The tempo is marked *Più mosso.* (Faster). The right hand features a series of chords and single notes, with a *ff* (fortissimo) marking in the third measure. The left hand continues with chords and single notes. The music is marked *p* (piano) in the first and last measures.

This page of musical notation, numbered 154, contains five systems of piano music. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

- System 1:** The first system begins with a treble staff containing a series of eighth notes and a final chord marked with an accent (>). The bass staff starts with a series of eighth notes and a final chord marked with an accent (>). Dynamic markings *p* (piano) and *ff* (fortissimo) are present.
- System 2:** The second system continues the melodic lines in both staves. The treble staff features a slur over a group of notes. The bass staff has a series of eighth notes. A dynamic marking *p* is present.
- System 3:** The third system shows a continuation of the musical themes. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. A dynamic marking *f* (forte) is present.
- System 4:** The fourth system features a treble staff with a series of eighth notes and a final chord marked with an accent (>). The bass staff has a series of eighth notes. A dynamic marking *f* is present.
- System 5:** The fifth system concludes the page with a treble staff containing a series of eighth notes and a final chord marked with an accent (>). The bass staff has a series of eighth notes. A dynamic marking *f* is present.

Nº 25. SONG.-(FAIRFAX & CHORUS.) LOVE! LOVE!

♩ Andante.

VOICE.

PIANO.

Oh,
When

lit - tle laugh-ing god of Love, In kind - ly mood you seem to be, Though
lov - ers woo in ac - cents soft, You laugh at hopes that prom - ise fair, And

sea - ted on your perch a - bove You smile at lov - ers' mis - er - y! For
still you sit and laugh a - loft When love is hate and hope des pair! As

man to you is but a toy, And yet you some - times deign to hear; To -
clay with - in your hands are we, And yet you've eas'd my.. heart's a - larms, For

day you fill my heart with joy— To-day you give me back my dear!
 she who's all the world to me Will soon be safe with - in my arms!

Tempo di Valse.

più lento
 Ah!..... Love! love! soft-ly you

p *pp*

poco più mosso
 call; Love! love! laughing at all! Mis-chiev-ous Cu-pid with

rall.
 am - or - ous dart, Man's at your mer-cy for you rule his heart!

rall.

allegretto di valse.

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Mis-chiev-ous Cu-pid with am-or-ous dart, Man's at your mer-cy for you rule his heart!

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

Mis-chiev-ous Cu-pid with am-or-ous dart,.....

2. *dim.* *pp*

mer - cy for you rule, for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

pp Man's at your mer - cy for you rule his

heart!

heart!

heart!

heart!

heart!

pp *dim.* *pp*

N^o 26. SONG—"HEY-DIDDLE-DIDDLE! WHEN MAN IS IN LOVE."

VOICE.



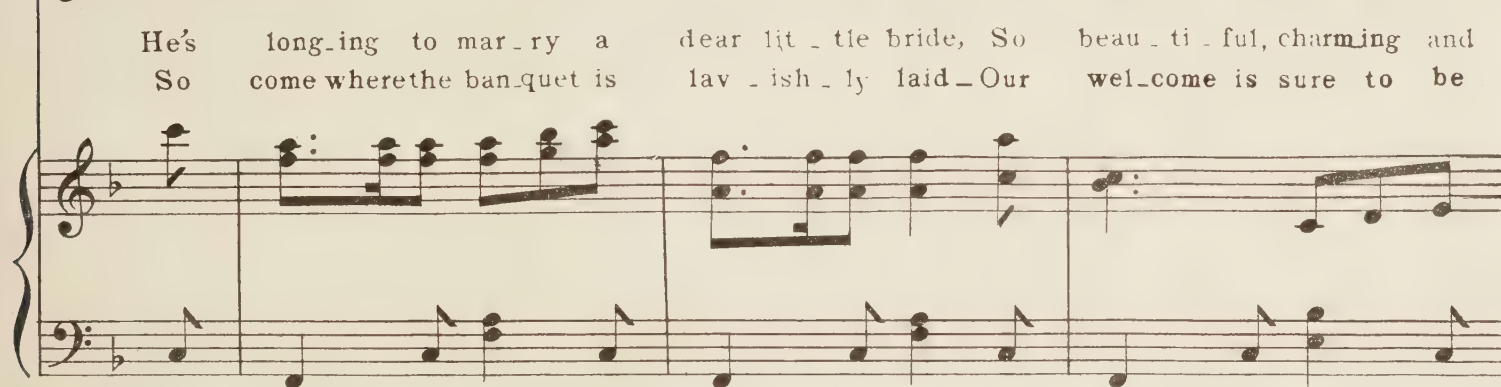
PIANO.



CUNNINGHAM.



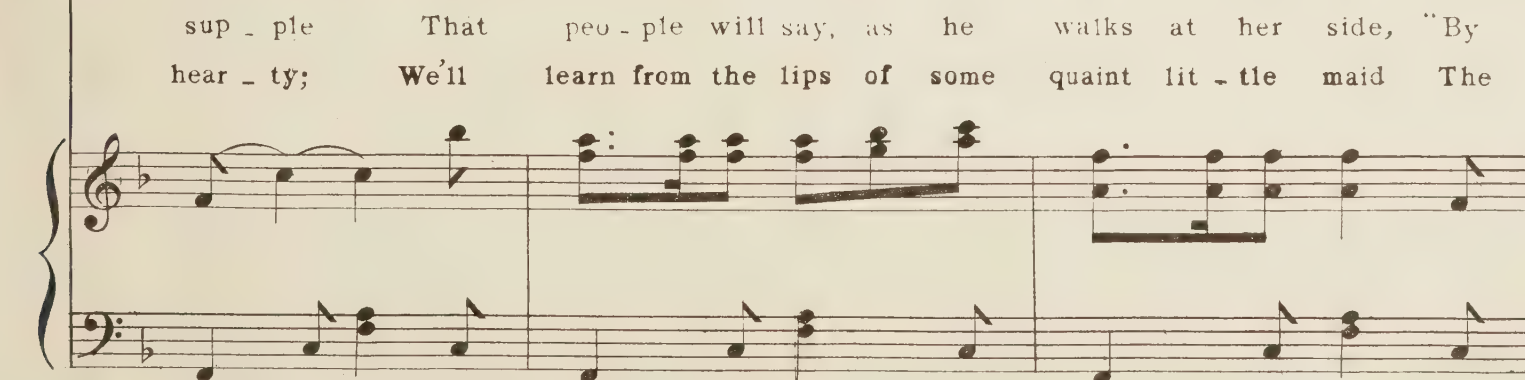
He's long-ing to mar-ry a dear lit-tle bride, So beau-ti-ful, charm-ing and
So come where the ban-quet is lav-ish-ly laid—Our wel-come is sure to be



CUN.



sup-ple That peo-ple will say, as he walks at her side, "By
hear-ty; We'll learn from the lips of some quaint lit-tle maid The

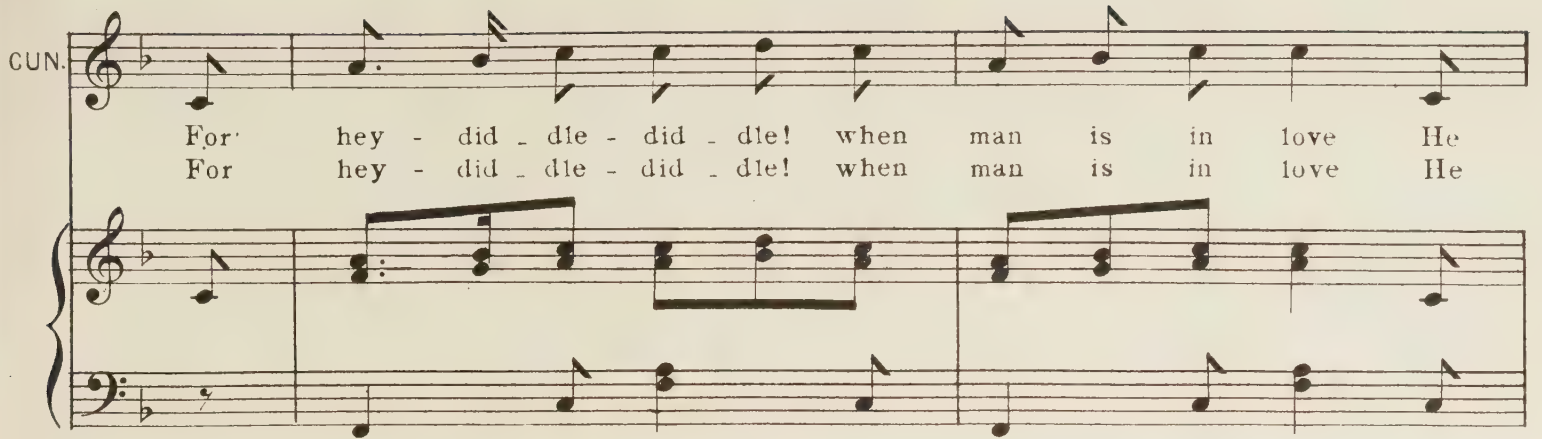


CUN. Jove! what a good look - ing cou - ple!.... But won't he be wild when he
joys of a Ja - pan - ese par - ty!..... For dash - ing young sai - lors there's

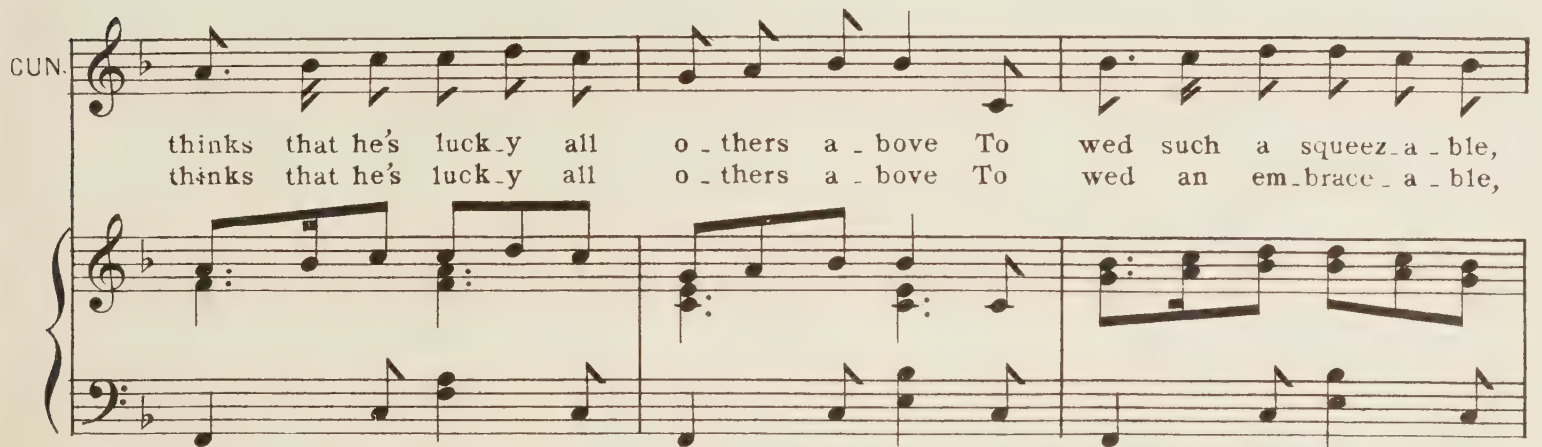
CUN. knows that we dare To laugh at his am - or - ous fol - ly, Be -
al - ways a charm In flirt - ing with short or with tall ones; I

CUN. - cause we in - tend to take jol - ly good care He does - n't get mar - ried to
know I can do with a girl on each arm, And two on my knees if they're

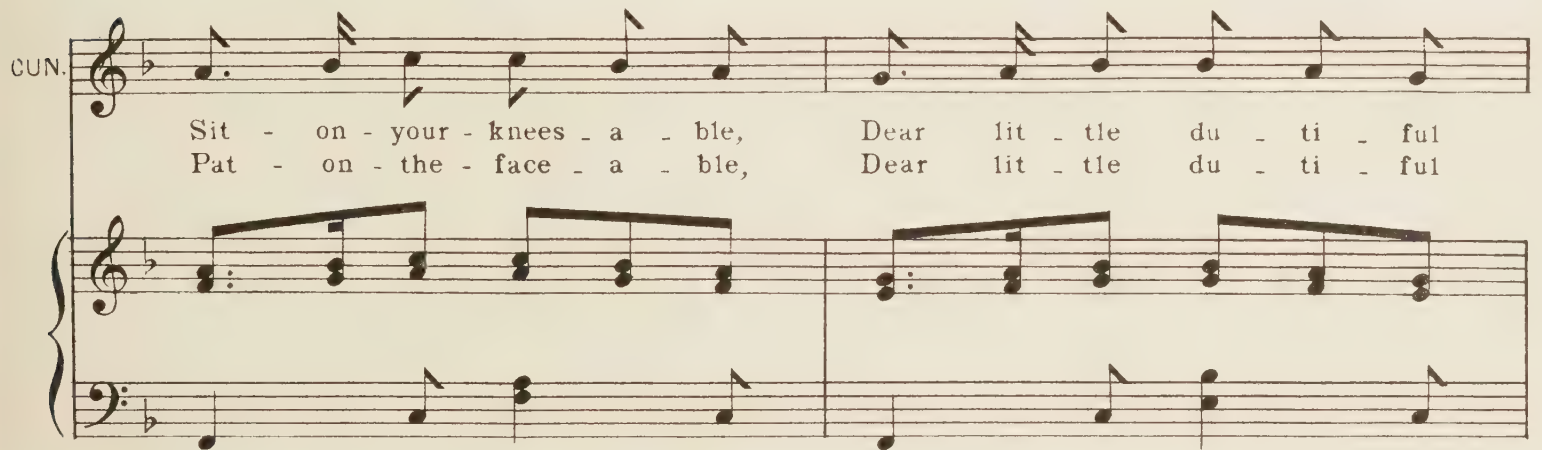
CUN. Mol - ly!
small ones!

CUN. 

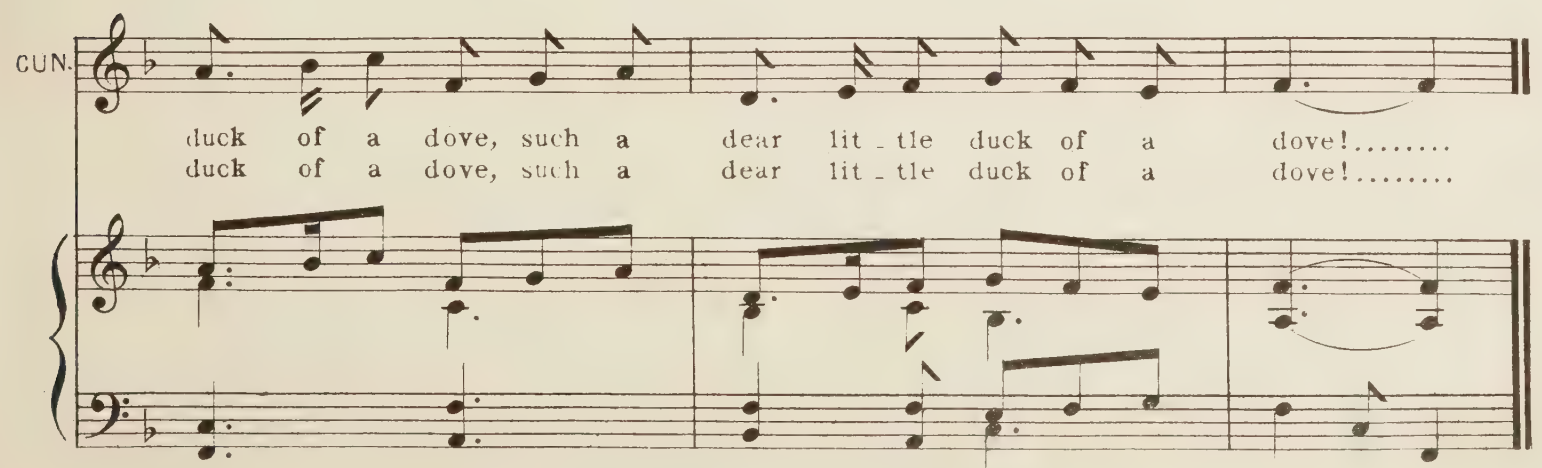
For' hey - did - dle - did - dle! when man is in love He
 For hey - did - dle - did - dle! when man is in love He

CUN. 

thinks that he's luck_y all o_thers a_bove To wed such a squeez-a-ble,
 thinks that he's luck_y all o_thers a_bove To wed an em-brace-a-ble,

CUN. 

Sit - on - your - knees - a - ble, Dear lit - tle du - ti - ful
 Pat - on - the - face - a - ble, Dear lit - tle du - ti - ful

CUN. 

duck of a dove, such a dear lit - tle duck of a dove!.....
 duck of a dove, such a dear lit - tle duck of a dove!.....

CHORUS.

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
 Yes, hey - did - dle - did - dle! when man is in love He

f

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
 thinks that he's luck - y all o - thers a - bove To

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

1º 2º

dear lit - tle duck of a dove! dove!

dear lit - tle duck of a dove! dove!

dear lit - tle duck of a dove! dove!

dear lit - tle duck of a dove! dove!

dear lit - tle duck of a dove! dove!

dear lit - tle duck of a dove! dove!

DANCE.

(c) 1911

Nº 27. SONG:— (MOLLY & CHORUS.) "THE INTERFERING PARROT."

Moderato.

PIANO.

§ MOLLY.

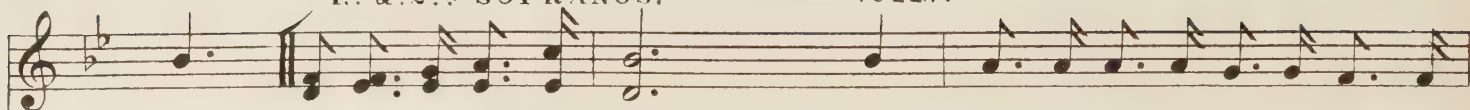
A par-rot once re-si-ded in a pret-ty gild-ed cage, Sar -
 He left the poor ca-na-ry with her spi-rits ra-ther low, But
 Ca-na-ry's yel-low coun-tenance with jea-lous-y was green, And
 Of coursethere is a mo-ral, and of courseit's at the end- Those

- cas-tic was his tem-per, and un-cer-tain was his age. He
 when she got her hus-band home her tongue be-gan to go. In
 when he met his wife they had a nice do-mes-tic scene- Till-
 fool-ish young ca-na-ries had a mon-key for a friend, And

knew that two canaries had a-partments overhead Who'd on-ly ve-ry re-cent-ly been
 vain hetried cares-ses, and at-tempted to deny- The sil-ly lit-tle bird be-gan to
 she with pockethandkerchief and he with sul-lens-cowl, They hurried off to M^r. Jus-tice
 as to all the trouble each in turn was giving vent, They put the cunning monkey on the

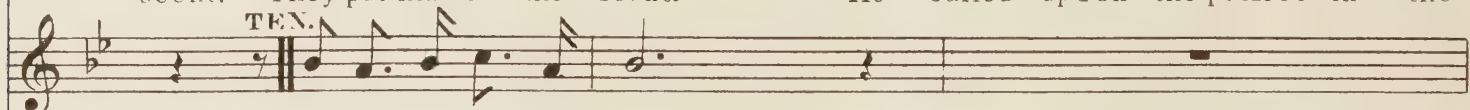
CHORUS.
1st & 2nd SOPRANOS.

MOLLY.

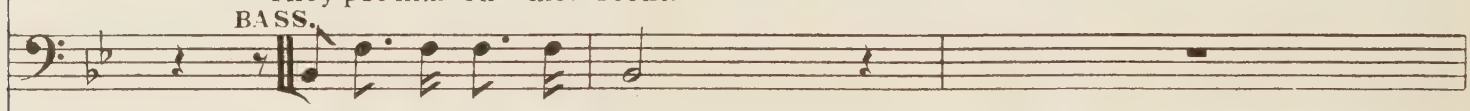


wed! They'd recent-ly been wed!
cry! The bird be-gan to cry!
Owl! To M^r— Jus-tice Owl!
scent! They put him on the scent!

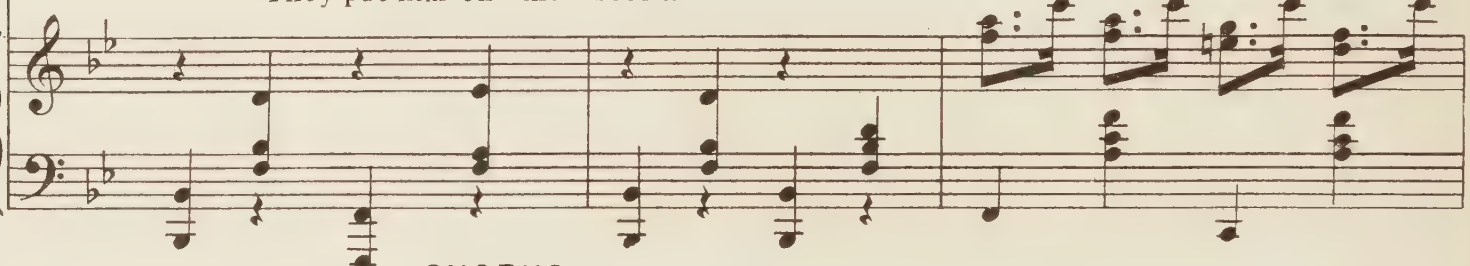
He kept an eye on all that they were
She told him that she knew he lov'd a -
He grant-ed a ju-di-cial se-par-
He called up-on the par-rot in the



They'd recent-ly been wed!
The bird be-gan to cry!
To M^r— Jus-tice Owl!
They put him on the scent!



They'd recent-ly been wed!
The bird be-gan to cry!
To M^r— Jus-tice Owl!
They put him on the scent!

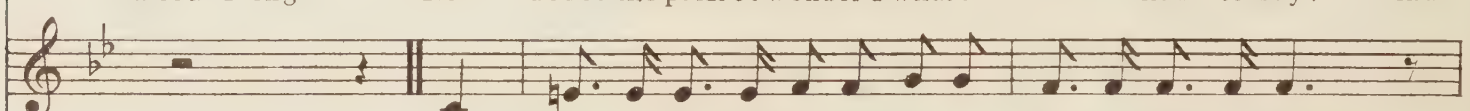


CHORUS.

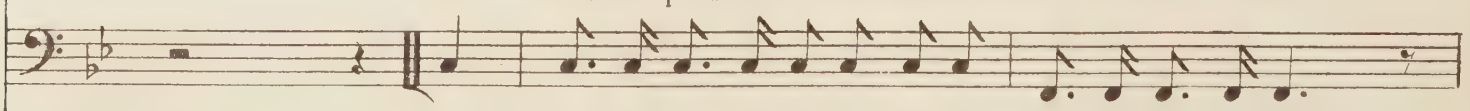
MOLLY.



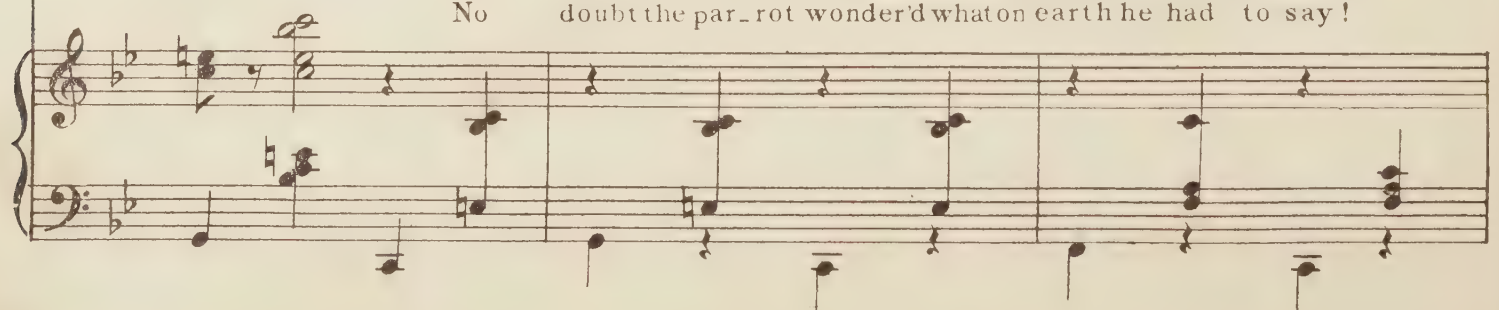
do - ing— An in - ter - fer - ing parrot in a nas - ty frame of mind! And
no - ther— A shocking ac - cu - sa - tion for a lit - tle bird to make! And
- a - tion— And all because of Polly's un - sub - stan - ti - at - ed words! And
morn - ing— No doubt the par - rot wonder'd what on earth he had to say! And



An in - ter - fer - ing parrot in a nas - ty state of mind!
A shocking ac - cu - sa - tion for a lit - tle bird to make!
And all because of Polly's un - sub - stan - ti - at - ed words!
No doubt the par - rot wonder'd what on earth he had to say!



An in - ter - fer - ing parrot in a nas - ty state of mind!
A shocking ac - cu - sa - tion for a lit - tle bird to make!
And all because of Polly's un - sub - stan - ti - at - ed words!
No doubt the par - rot wonder'd what on earth he had to say!



vow'd he'd stop their bill - ing and their coo - ing.
 said she meant to go and see her mo - ther.
 now they live in i - cy i - so - la - tion.
 "went for" him with - out the slight - est warn - ing.

Which
 A
 Two
 The

Which
 A
 Two
 The

Which
 A
 Two
 The

real - ly was ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take!
 real - ly ve - ry wretched lit - tle birds!
 par - rot had a ve - ry hap - py day!

Ex - ceed - ing - ly un - kind!
 A sil - ly step to take!
 Two wretched lit - tle birds!
 A ve - ry hap - py day!

real - ly was ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take!
 real - ly ve - ry wretched lit - tle birds!
 par - rot had a ve - ry hap - py day!

Ex - ceed - ing - ly un - kind!
 A sil - ly step to take!
 Two wretched lit - tle birds!
 A ve - ry hap - py day!

real - ly was ex - ceed - ing - ly un - kind!
 ve - ry sil - ly step for her to take!
 real - ly ve - ry wretched lit - tle birds!
 par - rot had a ve - ry hap - py day!

Ex - ceed - ing - ly un - kind!
 A sil - ly step to take!
 Two wretched lit - tle birds!
 A ve - ry hap - py day!

Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly piped his eye, and Pol - ly gave a sigh, And

M Pol - ly took his best hat down; He
 Pol - ly took his best hat down; He
 Pol - ly bought a Spe - cial Sun. He
 Pol - ly used a naugh - ty word. The

M called on Mrs. — C. and took a cup of tea, When
 knew there'd be a fuss, so jump - ing on a 'bus, He
 read the full re - port of what oc - cur'd in Court, And
 mon - key - when he'd done — of fea - thers hard - ly one Had

M Mr. — C. had gone to town; Then wise - ly wagg'd his
 called on Mr. — C. in town; Then wise - ly wagg'd his
 chuc - kled at the mis - chief done; Their go - ing off to
 left up - on the bad old bird, He scratch'd his ach - ing

M

head And se - ri - ous - ly said:— "Well, hus - bands are a
 head And se - ri - ous - ly said:— "A pret - ty wife you've
 bed, Con - tent - ed - ly he said:— "Thank good - ness *that's* all
 head, And rue - ful - ly he said:— "Oh, Sa - rah, ain't it

M

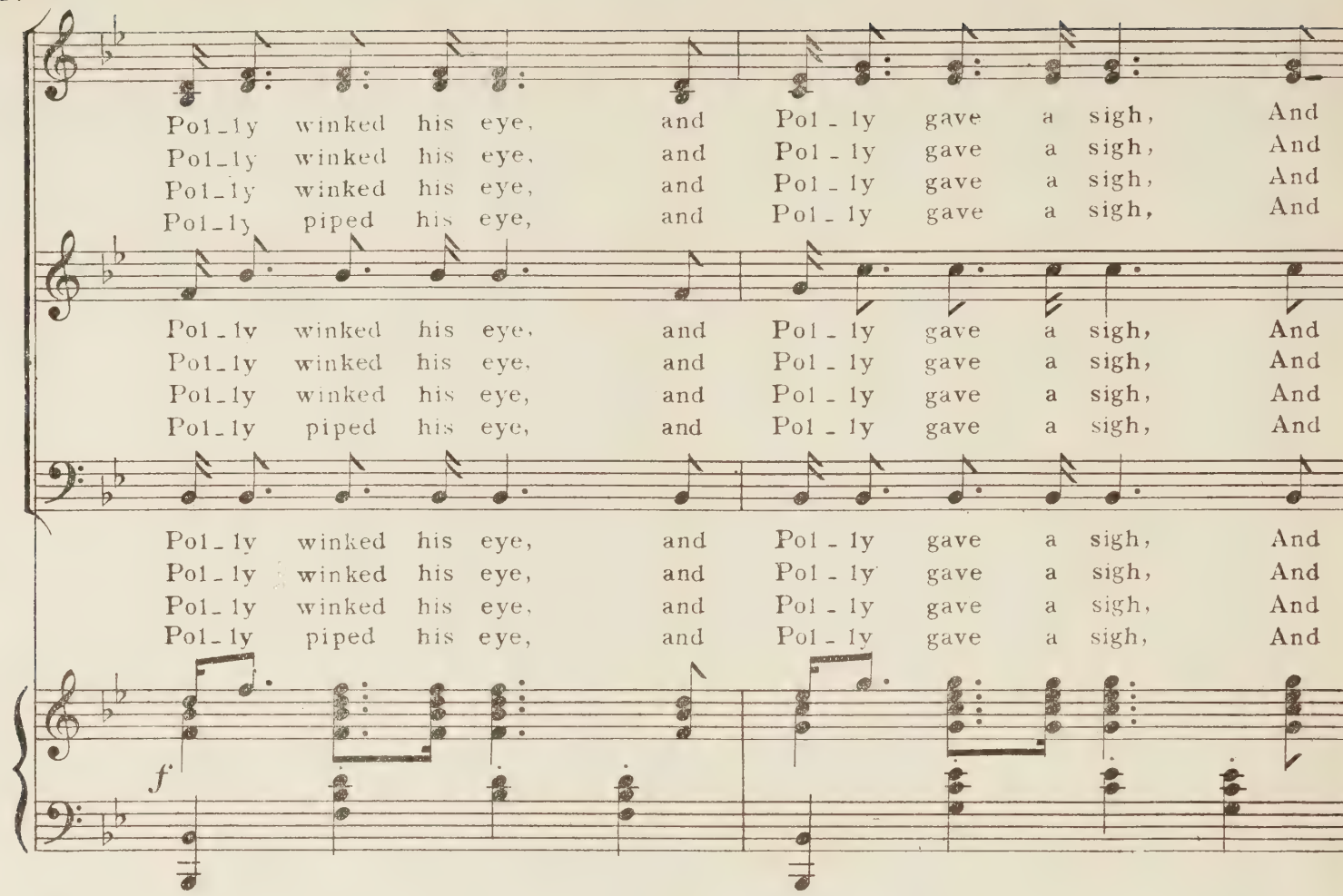
lot! A pret - ty one you've got! Such tales I ne - ver
 got! I see you've had it hot, And bless your heart, it's
 right! I'll get some sleep to - night— A thing I can - not
 prime? I've had a beast - ly time! Poor Pol - ly's feel - ing

M

heard! So dis - so - lute a bird I ne - ver met be -
 true She's just as bad as you! Di - rect - ly you are
 do When lo - vers bill and coo. They won't an - noy a
 bad— Oh, what a day I've had! I'm sor - ry on the

M

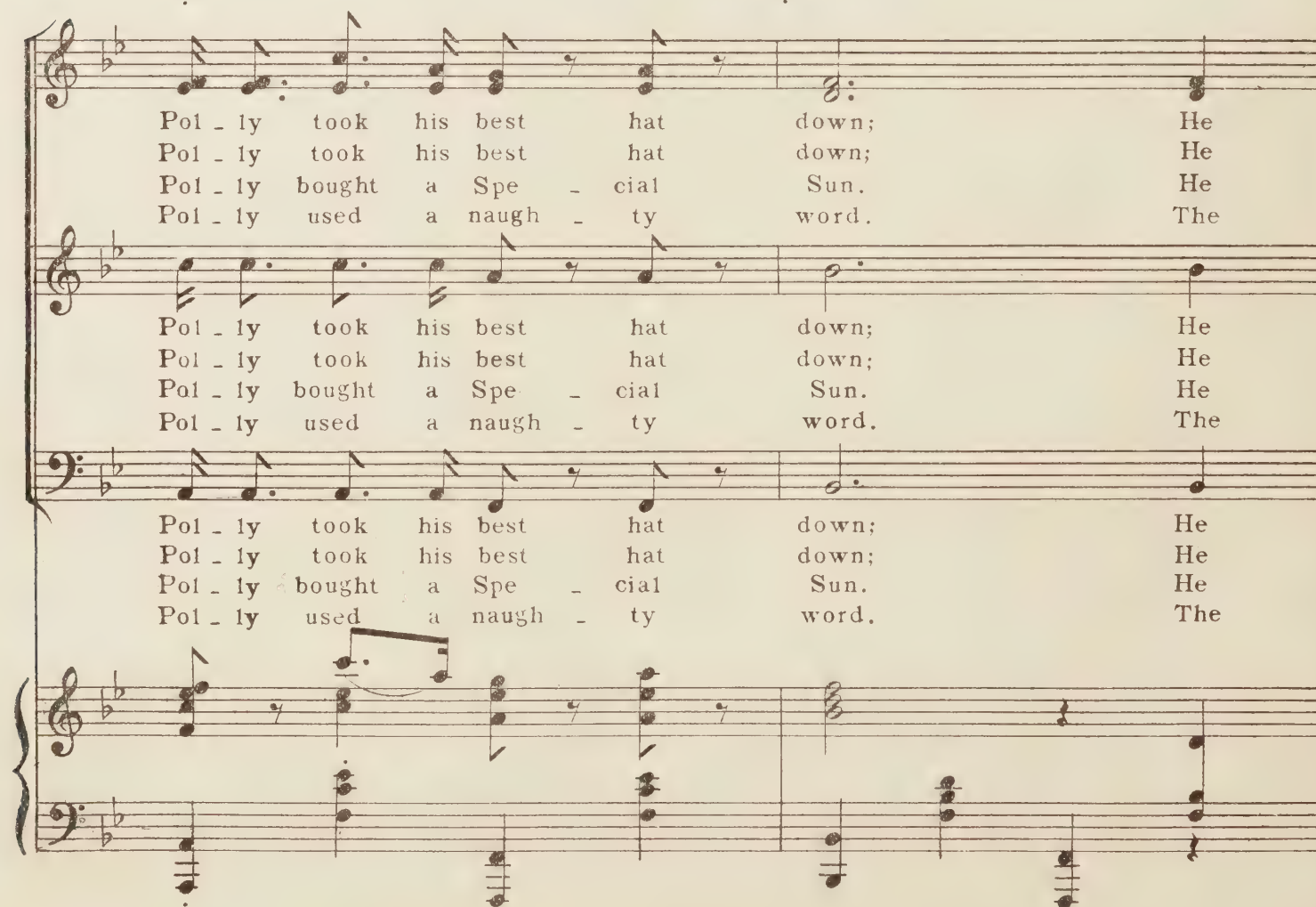
- fore! What go - ings on! Oh, lor!"
 gone— Oh, *don't* she car - ry on!"
 soul! Poor Pol - ly! scratch a pol!"
 whole— Poor Pol - ly! scratch a pol!"



Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly piped his eye, and Pol - ly gave a sigh, And

Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly piped his eye, and Pol - ly gave a sigh, And

Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly winked his eye, and Pol - ly gave a sigh, And
 Pol - ly piped his eye, and Pol - ly gave a sigh, And



Pol - ly took his best hat down; He
 Pol - ly took his best hat down; He
 Pol - ly bought a Spe - cial Sun. He
 Pol - ly used a naugh - ty word. The

Pol - ly took his best hat down; He
 Pol - ly took his best hat down; He
 Pol - ly bought a Spe - cial Sun. He
 Pol - ly used a naugh - ty word. The

Pol - ly took his best hat down; He
 Pol - ly took his best hat down; He
 Pol - ly bought a Spe - cial Sun. He
 Pol - ly used a naugh - ty word. The

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing on a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key when he'd done of fea - thers hard - ly one Had

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing in a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key when he'd done of fea - thers hard - ly one Had

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing in a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key when he'd done of fea - thers hard - ly one Had

1^o 2^o 3^o Last.

Mr. — C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

Mr. — C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

Mr. — C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

p *ff* D.C.

N^o 28. FINALE.— "BEFORE OUR EYES."

SOPRANO. ALTO. TENOR. BASS.

Be - fore our eyes The pros - pect lies Of

PIANO.

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

rich and fes - tive fare, With cups of sa - ke' rare To toast the hap - py

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

pair. No won-der then That maids-and men U - nite in Hy-men's praise. And

pair. No won-der then That maids and men U - nite in Hy-men's praise, And

Tempo di Valse.

sing their joy - ous lays, their joy - ous lays!.....

sing their joy - ous lays, their, joy - ous lays!.....

sing their joy - ous lays, their, joy - ous lays!.....

sing their joy - ous lays, their joy - ous lays!.....

Tempo di Valse.

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

ff

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

gva

N^o 29. QUARTETTE — "WHAT WILL THE MARQUIS DO?"

(MIMOSA, FAIRFAX, CUNNINGHAM & WUN-HI.)

PIANO. *mf*

(FAIRFAX.) When he finds that his dear lit - tle love - bird's gone, Oh,
 (MIMOSA.) When he finds that his dear lit - tle bride has fled, Oh,

what will the Mar - quis do? — Will he fly in - to a rage, Or
 what will the Mar - quis do? — If he is - n't too up - set He'll

fill the emp - ty cage With an - o - ther lit - tle bird — or two? (CUN.) He'll
 mar - ry Ju - li - ette, And a - dore her for a month — or two! (WUN-HI.) Me

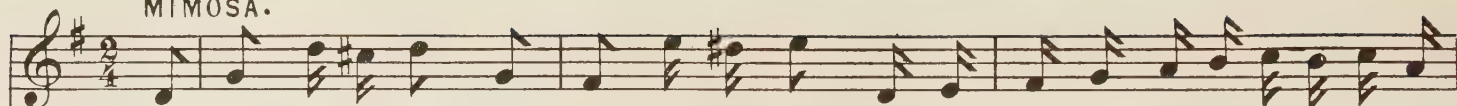
vow that the ce - re - mo - ny must go on— With some lit - tle girl or
think that he'll break - ee break - ee Wun - Hi's head Some bad luck - ee day or

o - - - ther! And I fan - cy he'll ad - mit That he
o - - - ther! If no beat - ee me with stick, Then he

does - n't mind a bit; For one of them is ve - - ry like an -
giv - ee me a kick— But one of them is well - ee like an -

- o - ther! For one of them is ve - - ry like an - - o - ther!
- o - ther! But one of them is well - ee like an - - o - ther!

MIMOSA.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
WUN-HI.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
FAIRFAX.



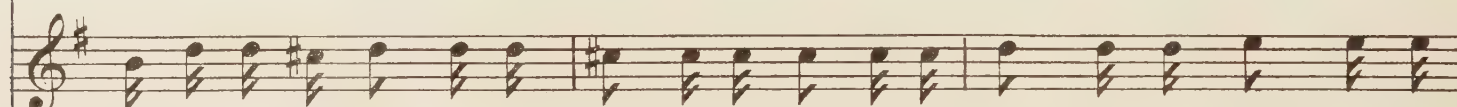
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
CUNNINGHAM.



Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a



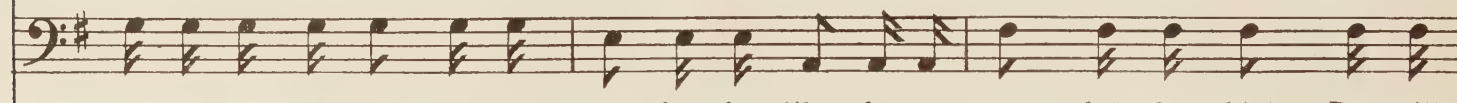
Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



Ja - pan - e - sey way? He may do what he likes; he may say what he thinks; But we'll



pop a lit-tle stop-per On his jol-ly, jol-ly jinks! Oh

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'pop a lit-tle stop-per On his jol-ly, jol-ly jinks! Oh' for the first staff, and 'pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may do what he likes; he may' for the subsequent three staves.

what will he do, and what will he

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The lyrics are: 'what will he do, and what will he' for the first staff, and 'say what he thinks; But we'll pop a lit-tle stop-per On his jol-ly, jol-ly jinks! He may' for the subsequent three staves. The piano accompaniment continues with chords and melodic lines in the grand staff.

say he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

do what he likes; he may say what he thinks; But we'll pop a little stopper On his jol-ly, jol-ly jinks!

DC.

DANCE.

The dance section consists of five systems of piano accompaniment. The first system is in 2/4 time. The subsequent systems are in 4/4 time. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or beamed notes. The key signature remains one sharp (F#).

Nº 30. QUARTTETTE— "JOLLY YOUNG JACKS ARE WE."

Allegro vivo.

PIANO.

The piano introduction is in 2/4 time, marked 'Allegro vivo' and 'f' (forte). It features a treble and bass staff. The treble staff begins with a key signature change from one sharp (F#) to two sharps (F# and C#). The melody is lively, with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth notes.

FAIRFAX.

The vocal part for Fairfax is in 2/4 time. The melody is written on a single staff. The lyrics are: "Half - round the world we've been, my boys, On We've seen all sorts and si - zes too— Some". The music is in 2/4 time, with a key signature of two sharps (F# and C#).

The vocal part for Cunningham is in 2/4 time. The melody is written on a single staff. The lyrics are: "plea - - sure and on du - - ty At ev' - - ry port we've ra - - ther quaint - ly dress'd ones; But give me eyes of". The music is in 2/4 time, with a key signature of two sharps (F# and C#).

CUNNINGHAM.

The vocal part for Cunningham is in 2/4 time. The melody is written on a single staff. The lyrics are: "known the joys Of some be - witch - ing beau - ty! The Eng - lish blue— Be - - lieve me, they're the best ones! That". The music is in 2/4 time, with a key signature of two sharps (F# and C#).

sim - - ple maid from sun - - ny France, Who blush'd and seem'd to
Chi - - nese girl I could - - n't stand With feet of small di

fal - - ter- The Span - - ish girl we met by chance When
- men - sions, Or Gret - - chen from the Fa - - ther - - land, Who

CUDDY. >
stroll - - ing through Gib - - ral - - tar. Give me a girl from
ask'd us our in - - ten - - tions. Well, a - - ny you don't

a - - - ny clime, And I'll a - - - dore her for a
care a - - bout Pass on to me - I'll take them

ALL.

time! } out! } Jol-ly young Jacks are we, Mer-ry of heart and gay!—

Sons of the roll-ing sea Homage to Beau-ty pay. What if her eyes are

dark?— What if her eyes are blue?— Beau-ty is fair Ev'-ry-where If

1^o Beau-ty's the girl for you! 2^o Beau-ty's the girl for you!

D.C.

Jol - ly young Jacks are we, Mer - ry of heart and gay!— Sons of the roll - ing

ff

sea Homage to Beau - ty pay. What if her eyes are dark?—

What if her eyes are blue?— Beauty is fair Ev' - ry - where If Beauty's the girl for

you!

ff

Nº 31. SONG— "THE JEWEL OF ASIA."

WRITTEN BY HARRY GREENBANK.

COMPOSED BY JAMES PHILP.

Andante e ben marcato.

PIANO.

The musical score is written for piano and voice. The piano part begins with a grand staff (treble and bass clef) in common time (C). It features a series of chords and arpeggiated figures, with dynamic markings *ff* (fortissimo), *fz* (forzando), and *mf* (mezzo-forte). The tempo is marked *Andante e ben marcato*. The vocal part consists of two staves, with lyrics written below the notes. The lyrics are as follows:

1. A small Jap-an-ese Once sat at her ease In a gar-den cool and
 2. But when he came back (A-las! and a-lack!) To that gar-den cool and
 sha - - - - - dy, When a fo- reign- er gay Who was
 sha - - - - - dy, The fo- reign- er bold Was de -
 pass- ing that way Said, "May I come in, young la - - - - - dy?" So she
 - ci- ded- ly cold, And talk'd of an Eng- lish la - - - - - dy. With his

The piano accompaniment continues throughout the vocal lines, providing harmonic support. The score concludes with a final chord in the piano part.

o - pen'd her gate, And I blush to re - late That he taught Ja - pan's fair
heart in a whirl For the lit - tle white girl, He de - clared how much he

daugh - ter To flirt and to kiss Like the lit - tle white Miss Who
miss'd her, And for - got, if you please, His poor Japan - ese - For he

rall: lives o'er the west - - ern wa - - ter! He call'd her the jew - el of
ne - - - ver... e - - - ven kiss'd her! But she was the jew - el of

*Delicato.
a tempo.*

rall: *mp*

A - - sia, of A - - sia, of A - - sia, But
A - - sia, of A - - sia, of A - - sia, The

she was the Queen of the Gei-sha, the Gei-sha, the Gei-sha; So she
beau-ti-ful Queen of the Gei-sha, the Gei-sha, the Gei-sha, And she

laugh'd, "Though you're ready to-day, sir, To flirt when I flutter my fan, ... To-
laugh'd "It is just as they say, sir- You love for as long as you can! A

mor-row you'll go on your way, sir,- For-get-ting the girl of Ja-
month, or a week, or a day, sir, Will do for a girl of Ja-

ad lib:
ff

ff *colla voce*

-pan!"
-pan!"

fz *fz*

Ed. * *Ed.* * *D.C.*

Nº 32. SONG—"I CAN'T REFRAIN FROM LAUGHING."

MUSIC BY NAPOLEON LAMBELET.

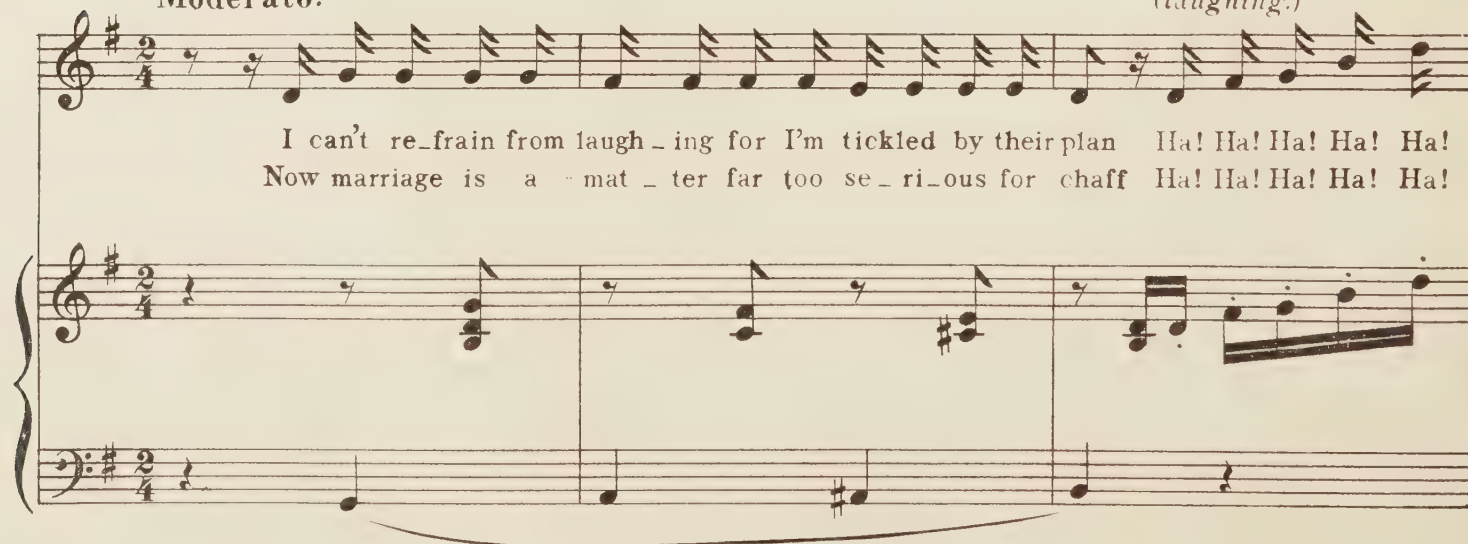
Allegro giusto.

PIANO.




Moderato.

(laughing.)



I can't re_frain from laugh_ing for I'm tickled by their plan Ha! Ha! Ha! Ha! Ha!
Now marriage is a - mat - ter far too se - ri - ous for chaff Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! A Gei-sha's much too
Ha! Ha! Ha! Ha! Ha! Ha! Ha! And yet it's so a -

cle-ver for a no-ble of Ja-pan And if they are suc-
mus-ing that it on-ly makes me laugh I'm long-ing to be

rall:

-cess-ful, they'll be a-ble then to boast
mar-ried in the O-ri-ent-al mode

a tempo.

With par-don-a-ble glee
Yet when I stand be-side

mf

Where - e - ver they may be How neat - ly they have
My charm - ing lit - tle bride. Of course I shall be

(laughing.)

got this haugh - ty gen - tle - man on toast! Ha! Ha! Ha! Ha! Ha!
hap - py, but I know I shall ex - plode Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

REFRAIN.

Ha! I'm tic - kled by a tri - fle it is

true, true, true, A fun - ny lit - tle fail - ing I have

riten:

got. I can - not see a joke that o - thers

do, do, do, And of - ten laugh at some - thing I should

riten:

not. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

a tempo.

Ha! Ha! Ha! And of - ten laugh at some - thing I should

cresc:

not It does - n't mat - ter what, Oh, it

affrettando.

does - n't mat - ter what! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

rall: *a tempo.*

D.C.

N^o 33. SONG—"THE WEDDING."

WORDS BY ADRIAN ROSS.

MUSIC BY SIDNEY JONES.

Allegretto.

VOICE.

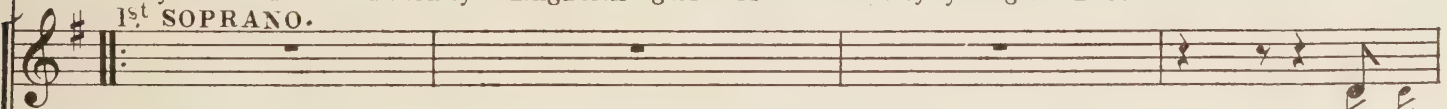
PIANO.

1. Then
2. Per -
3. For



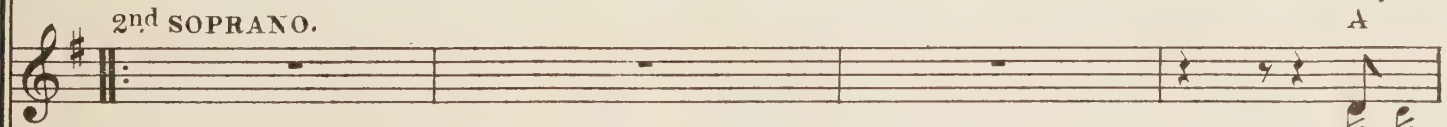
come and join the beau - ti - ful feast It is - n't a time to tar - ry...
 - haps you Bri - tish think me a brute, In your man - - ner phil - an - thro - pic
 why should a dain - ty Eng - lish girl A sil - ly young Bri - tish tar kiss

1st SOPRANO.



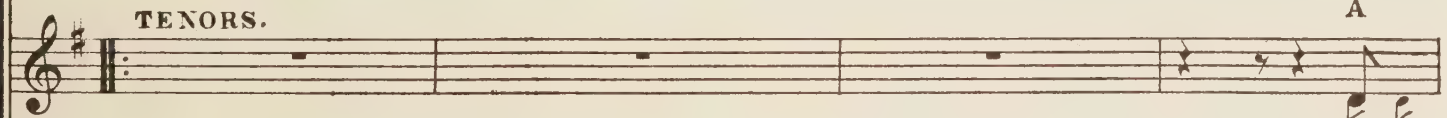
It
In your
A

2nd SOPRANO.



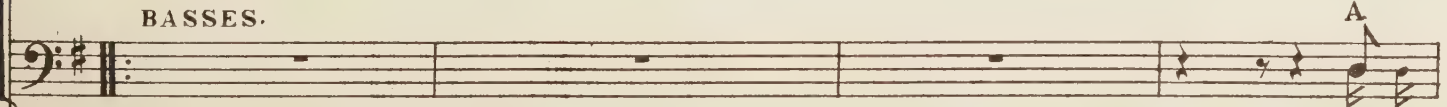
It
In your
A

TENORS.



It
In your
A

BASSES.



It
In your
A



For
At
When

is - - n't a time to tar - ry
man - - - - ner phil - - - an - thro - pic
sil - - ly young Bri - - - tish tar kiss

is - - n't a time to tar - ry
man - - - - ner phil - - - an - thro - pic
sil - - ly young Bri - - - tish tar kiss

is - - n't a time to tar - ry
man - - - - ner phil - - - an - thro - pic
sil - - ly young Bri - - - tish tar kiss

is - - n't a time to tar - ry
man - - - - ner phil - - - an - thro - pic
sil - - ly young Bri - - - tish tar kiss

all the best of West and of East Is spread on the day I
pre_sent I must de - cline . . dis - pute On the mar - - riage pro - - blem
she can mar_ry a belt - - - ed Earl Or a most mag - ni - fi - - cent

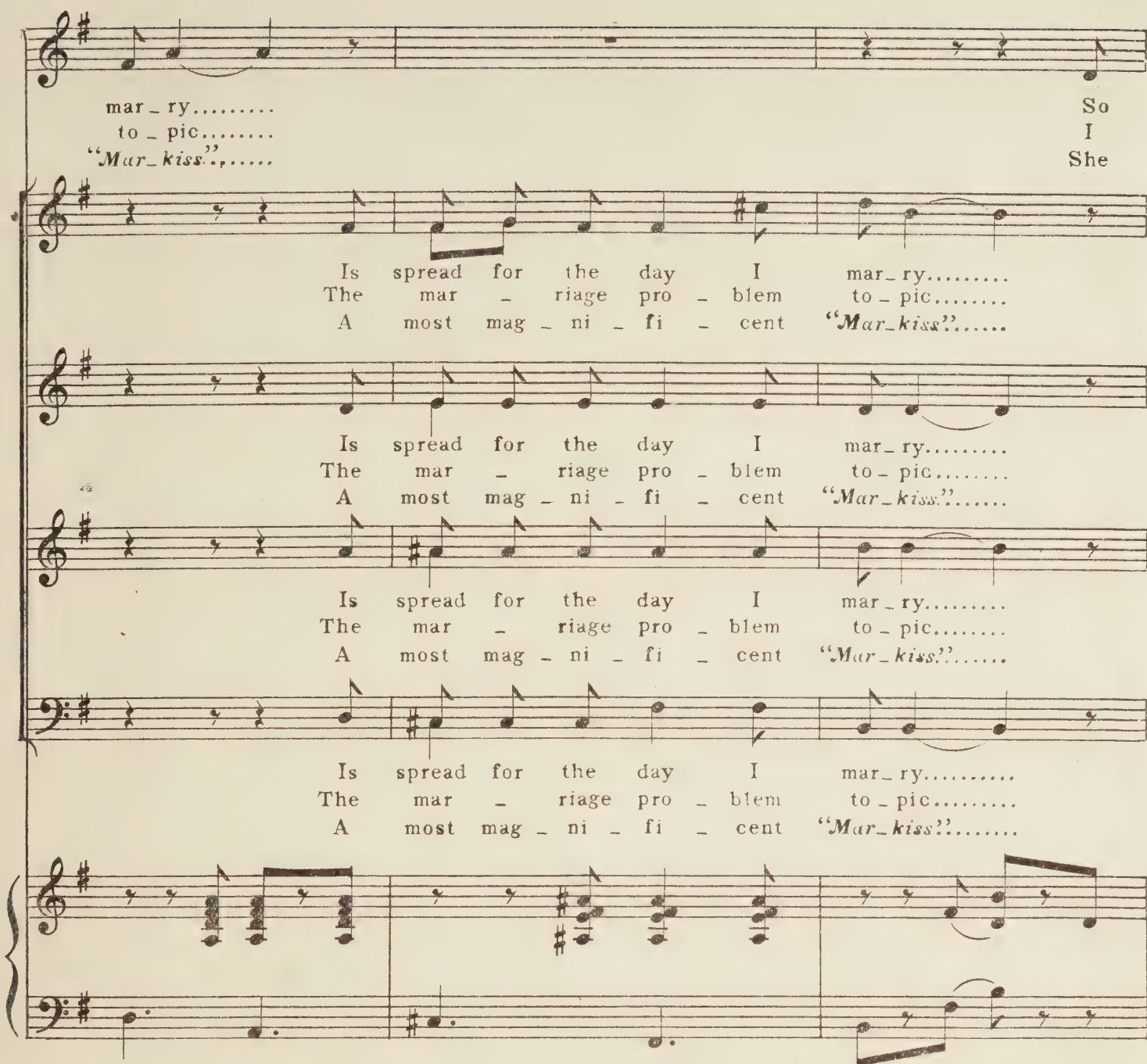
mar_ry..... So
to-pic..... I
"Mar_kiss?"..... She

Is spread for the day I mar_ry.....
The mar - riage pro - blem to-pic.....
A most mag - ni - fi - cent "Mar_kiss?".....

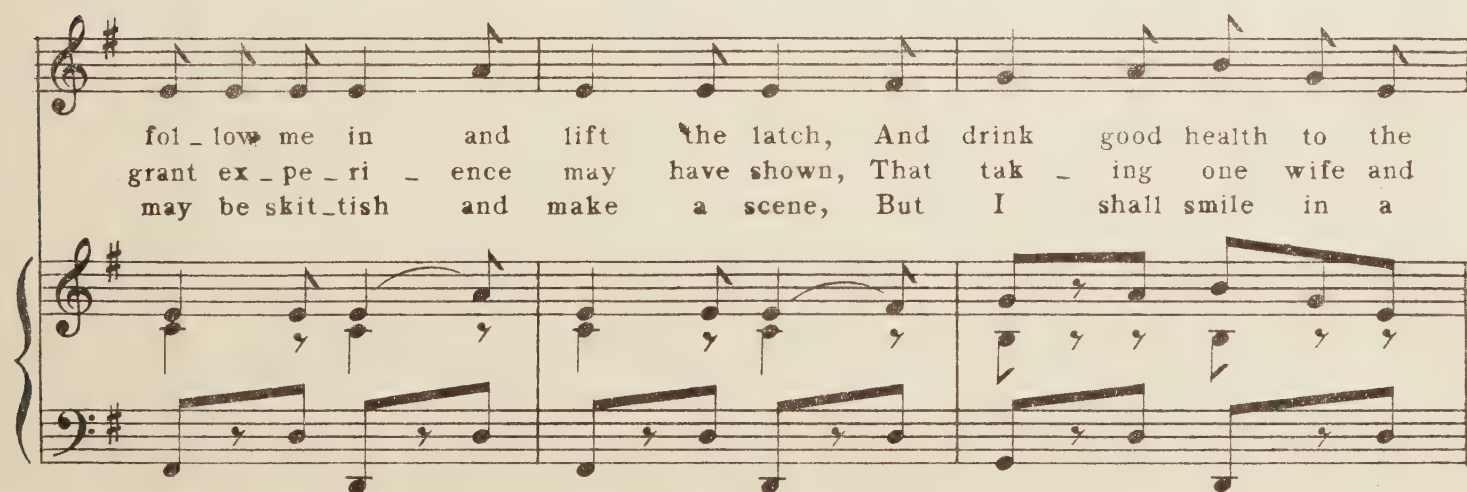
Is spread for the day I mar_ry.....
The mar - riage pro - blem to-pic.....
A most mag - ni - fi - cent "Mar_kiss?".....

Is spread for the day I mar_ry.....
The mar - riage pro - blem to-pic.....
A most mag - ni - fi - cent "Mar_kiss?".....

Is spread for the day I mar_ry.....
The mar - riage pro - blem to-pic.....
A most mag - ni - fi - cent "Mar_kiss?".....



fol_low me in and lift the latch, And drink good health to the
grant ex_pe-ri - ence may have shown, That tak - ing one wife and
may be skit_tish and make a scene, But I shall smile in a



pre - sent match, And clear the board with a hap - py des - patch, That
one a - lone Is ve - ry well in the tem - pe - rate zone, But
style se - rene, And she will be as the rest have been, As

is n't a har - i - kar - i . . . Then
I am a tri - fle tro - pic . . . From
willing as a - ny Barkis . . . For

That is - n't a har - i - kar - i . . .
But he is a tri - fle tro - pic . . .
As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
But he is a tri - fle tro - pic . . .
As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
But he is a tri - fle tro - pic . . .
As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
But he is a tri - fle tro - pic . . .
As willing as a - ny Barkis . . .

That is - n't a har - i - kar - i . . .
But he is a tri - fle tro - pic . . .
As willing as a - ny Barkis . . .

mer-ri-ly pour a glass of champagne, I've tried it be-fore, I'll try it a-gain, I'll
hav-ing one more why should I re-frain, I've done it be-fore, I'll do it a-gain, I'll
when I a-dore-it is not in vain, I've been there be-fore, I'm go-ing a-gain, I'm

try it as di-et,
do it go thro' it,
go-ing so knowing,

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

He'll try it as di-et he's tried it be-fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be-fore, And he'll do it again and he'll
He's go-ing so knowing he's been there be-fore, And he's go-ing again and he's

1st & 2nd



I'll try it

I'll try it a - gain....

I'll do it

I'll do it a - gain....

I'm go - ing

I'm go - ing a - gain....

2. Per -

3. For



try it

He'll try it

a - gain....

do it

He'll do it

a - gain....

go - ing

He's go - ing

a - gain....



try it

He'll try it

a - gain....

do it

He'll do it

a - gain....

go - ing

He's go - ing

a - gain....



try it

He'll try it

a - gain....

do it

He'll do it

a - gain....

go - ing

He's go - ing

a - gain....



try it

He'll try it

a - gain....

do it

He'll do it

a - gain....

go - ing

He's go - ing

a - gain....

1st & 2nd



3rd time.
DANCE.

The piano accompaniment for the 3rd time of the dance consists of five systems of grand staves. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, often beamed together, and a bass line of eighth notes in the left hand. The fifth system concludes with a *dim.* (diminuendo) marking and a long hairpin line leading to a final chord.

IMARI.

I'm go-ing, I'm go-ing, I'm go-ing a - gain.

The IMARI section includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. It contains the lyrics "I'm go-ing, I'm go-ing, I'm go-ing a - gain." The piano accompaniment is on grand staves. The first system of the piano part begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic. The music is characterized by a steady eighth-note bass line and a melody of eighth and sixteenth notes in the right hand.

N^o 34. SONG — "MOLLY MINE."

WORDS BY
ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

Andante.

PIANO.

The piano introduction is in 2/4 time, marked *Andante*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece is marked *mf* (mezzo-forte).

The first vocal and piano section consists of two systems. The vocal line is in 2/4 time, marked *p* (piano). The lyrics are: "Here a-mong the flow-ers, Mol-ly mine, You dis-trust-ed me girl, Mol-ly mine,". The piano accompaniment is in 2/4 time, marked *p*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4.

The second vocal and piano section consists of two systems. The vocal line is in 2/4 time. The lyrics are: "Min-utes go like hours. shade or shine; Turned a mim-ic-ted girl, Fair and fine:". The piano accompaniment is in 2/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4.

By the golden gra - ting Where you pine,
Now, too late the dan - ger You di - vine,

I - dle I am wait - ing Mol - ly mine.
Cap - tured by a stran - ger Mol - ly mine.

rall.

a tempo
Mol - ly, Mol - ly I have strayed in fol - ly,
Mol - ly, Mol - ly play'd with like a dol - ly,

p a tempo

Far from you my dar - ling true and left you wait - ing here;
Just a toy to be the joy of one you hate and fear;

meno

Ah for - get and par - don, Make my heart the gar - den,
That you shall be nev - er, Mine you are for ev - er,

meno

mosso. 1^o *poco rit.*

Where there blows my Eng - lish rose, my Molly Molly dear.
True and tried my Eng - lish bride, my

mosso. *poco rit. e dim.* *a tempo*

2^o

Mol - ly Mol - ly dear.

rall.

Fine.

Ped. *

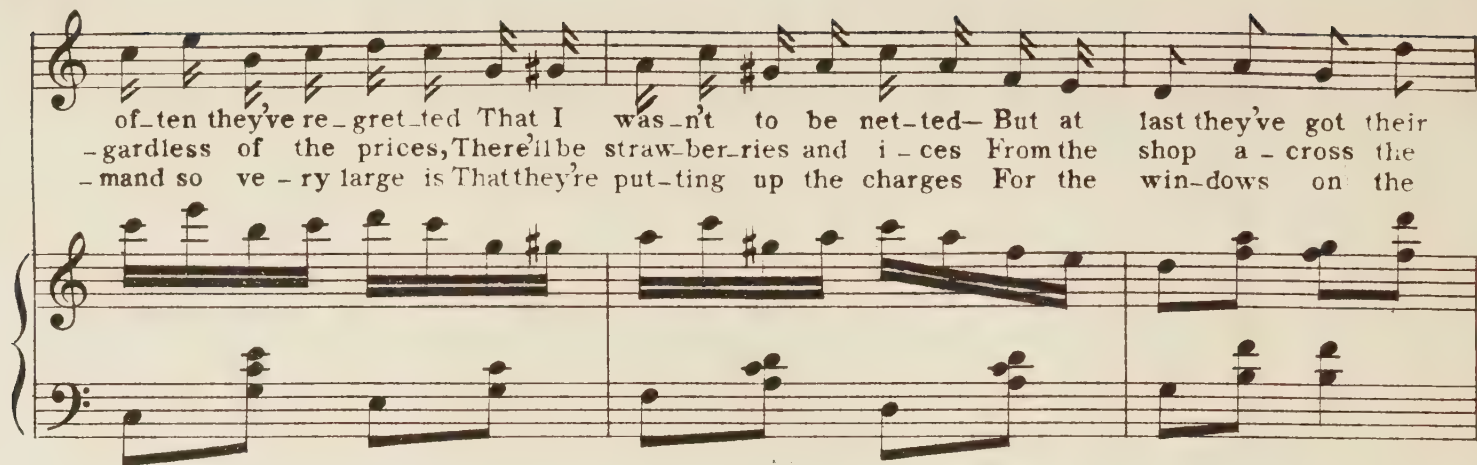
N^o 35. SONG— (IMARI & CHORUS.) "IT'S COMING OFF TO-DAY."

Allegro moderato.

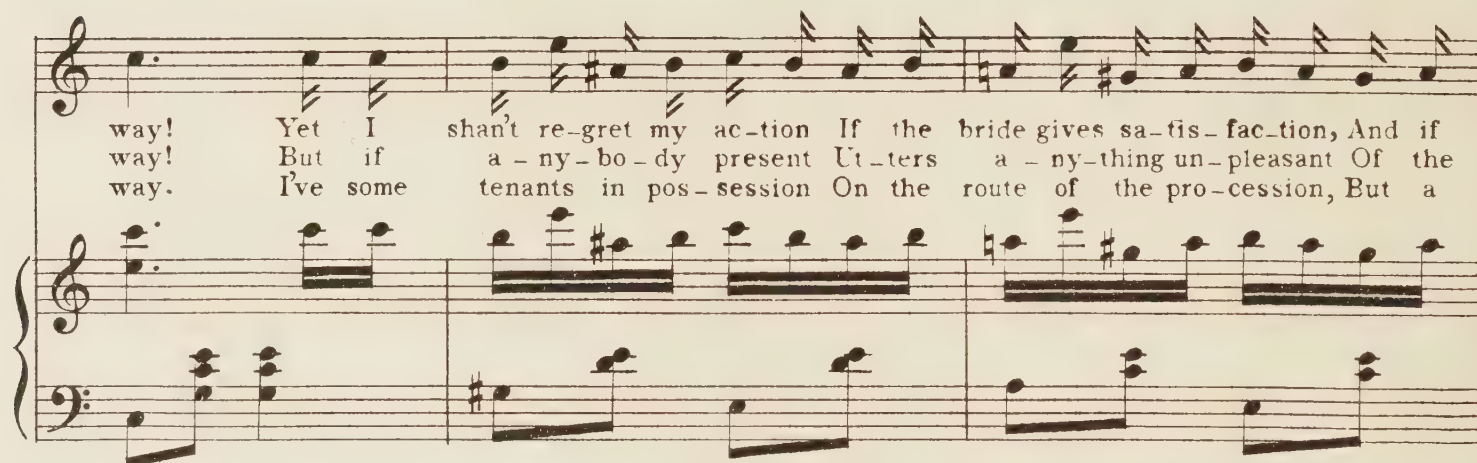
VOICE.

PIANO.

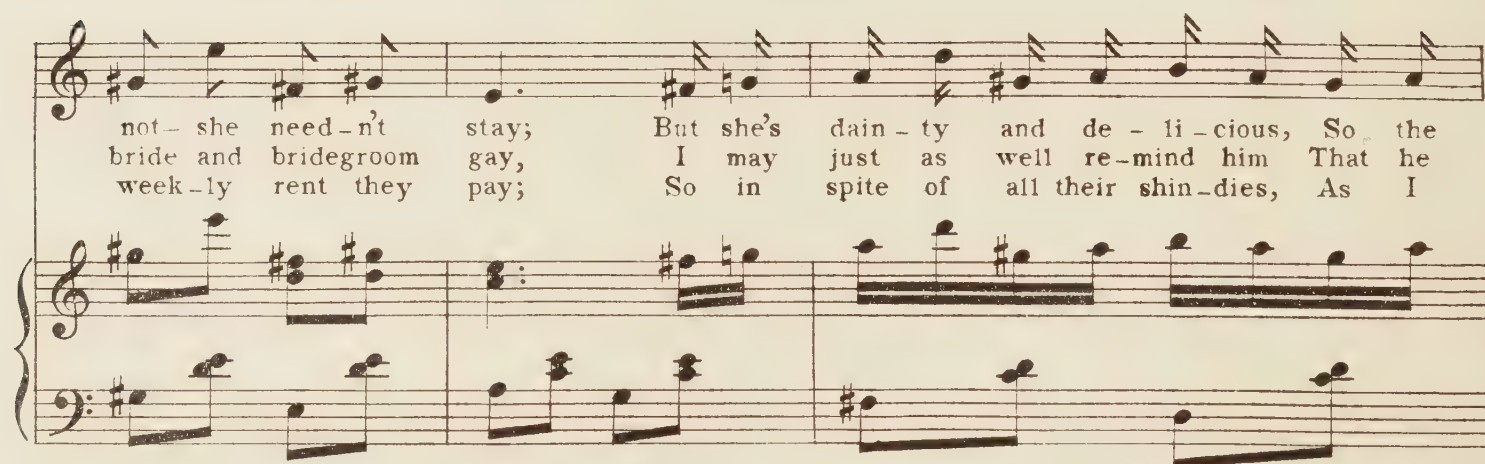
The musical score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato.' The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The second system contains the lyrics: 'Oh, I'm long-ing to be mar-ried, For a When the ce-re-mo-ny's end-ed, The at-I am go-ing to the mar-riage In a'. The third system contains the lyrics: 'ba-che-lor I've tar-ried Ra-ther long-the la-dies say; Ve-ry -trac-tions will be splen-did For the folks who care to stay; Quite re-new-ly-paint-ed car-riage, And the band of course will play; The de-'. The piano part includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like 'Ped.' (pedal) and '*' (accents).



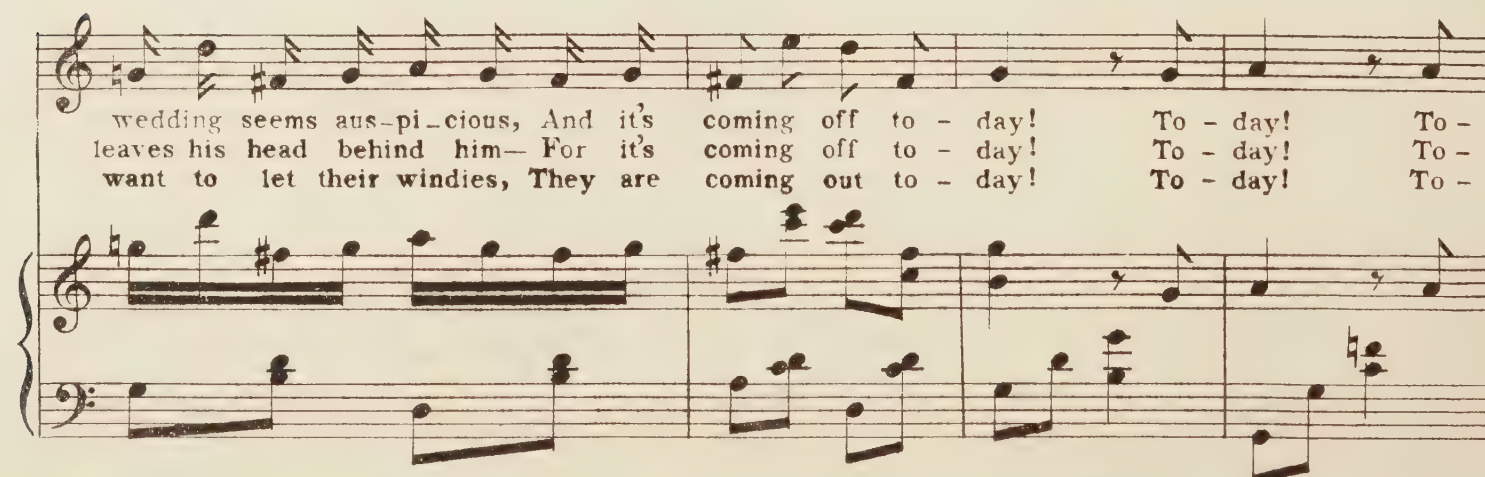
of-ten they've re-gret-ted That I was-n't to be net-ted- But at last they've got their
-gardless of the prices, There'll be straw-ber-ries and i-ces From the shop a-cross the
-mand so ve-ry large is That they're put-ting up the charges For the win-dows on the



way! Yet I shan't re-gret my ac-tion If the bride gives sa-tis-fac-tion, And if
way! But if a-n-y-bo-dy present Ut-ters a-n-y-thing un-pleasant Of the
way. I've some tenants in pos-session On the route of the pro-cession, But a



not- she need-n't stay; But she's dain-ty and de-li-cious, So the
bride and bridegroom gay, I may just as well re-mind him That he
week-ly rent they pay; So in spite of all their shin-dies, As I



wedding seems aus-pi-cious, And it's coming off to-day! To-day! To-day!
leaves his head behind him- For it's coming off to-day! To-day! To-day!
want to let their windies, They are coming out to-day! To-day! To-day!

- day! To - day! To - day! In spite of long de - lay, Ma - tri -
 - day! To - day! To - day! The pe - nal - ty he'll pay! If to
 - day! To - day! To - day! I'll make the peo - ple pay For a

- mo - ni - al en - deav - our Will be bet - ter late than ne - ver, And it's com - ing off to -
 laugh at me he chooses, Then his head at once he lo - ses, For it's com - ing off to -
 place of ob - ser - vation, At my jol - ly ju - bi - la - tion, Which is com - ing off to -

- day! To - day! to - day! In spite of long de - lay, Ma - tri -
 - day! To - day! to - day! The pe - nal - ty he'll pay, If to
 - day! To - day! to - day! I'll make the peo - ple pay For a

SOP. 1 & 2.

TENOR.

BASS.

To - day! to - day! In spite of long de - lay, Ma - tri -
 To - day! to - day! The pe - nal - ty he'll pay, If to
 To - day! to - day! I'll make the peo - ple pay For a

1st & 2nd. 8

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At my jol - ly ju - bi - lation Which is coming off to - day!

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At his jol - ly ju - bi - lation Which is coming off to - day!

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At his jol - ly ju - bi - lation Which is coming off to - day!

- mo - ni - al endeavour Will be bet - ter late than never, And it's coming off to - day!
 laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
 place of ob - servation At his jol - ly ju - bi - lation Which is coming off to - day!

3rd time.
 DANCE. (after last verse.)

ff D.C.

f

mf

> Fine.

FAVORITE SONGS BY SIDNEY JONES

FOR YOU ALONE. SONG.

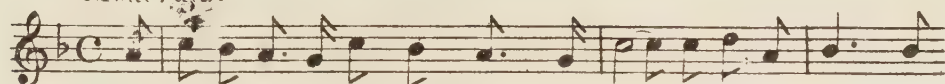
COMPASS.
D to E.
E to F.

Nº 1 in Eb.
Nº 2 in F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Moderato.



For you alone, O mistress sweet and fair, My fancy builds its
castles in the air; For you alone it weaves its fondest spells,

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GIVE ME LOVE.

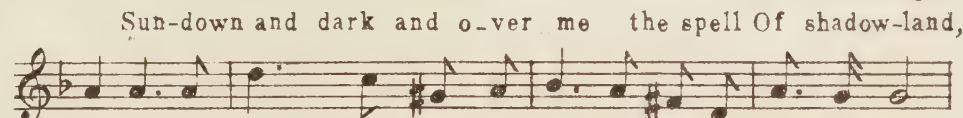
Sung by Miss MARIE TEMPEST.

C to F.
E to A.

Nº 1 in F.
Nº 2 in Ab.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



Sun-down and dark and o-ver me the spell Of shadow-land,

As in my thoughts, dear love, in fond farewell I take your hand.

COPYRIGHT 1895.

ON Y REVIENT TOUJOURS.

(STUDENT'S SONG.)

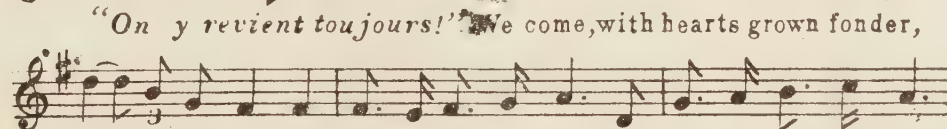
D to E.
F to G.

Nº 1 in C.
Nº 2 in Bb.

Sung by Miss MARIE TEMPEST.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



"On y revient toujours!" We come, with hearts grown fonder,

Back to the life that each of us loves best! For here are home and rest

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FAVORITE SONGS BY SIDNEY JONES

IS LOVE A DREAM. COMPASS.

Nº 1 in E.

Sung by M^r C. HAYDEN COFFIN.

B to E.

Nº 2 in F.

C to F.

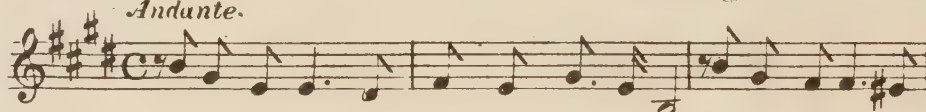
Words by

HARRY GREENBANK.

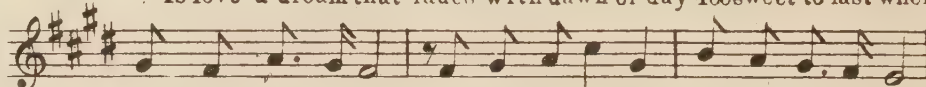
Music by

SIDNEY JONES.

Andante.



Is love a dream that fades with dawn of day Too sweet to last when



night has pass'd away, Or will its magic haunt me to the end,

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MINE AT LAST.

In Ab.

Sung by M^r C. HAYDEN COFFIN.

C to E.

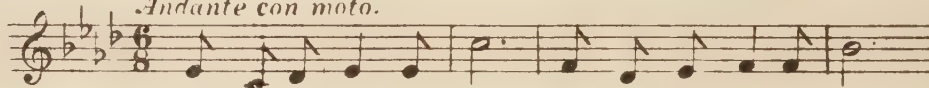
Words by

HARRY GREENBANK.

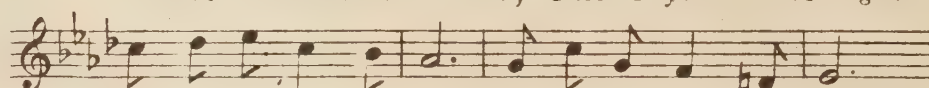
Music by

SIDNEY JONES.

Andante con moto.



Moon in the blue a - bove, Pale is your silver light -



Pale as the hope of Love Born in my heart to - night!

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I LOVE HIM ONLY.

In F.

Sung by Miss MARIE TEMPEST.

B to F.

Words by

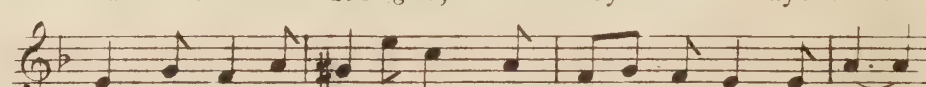
HARRY GREENBANK.

Music by

SIDNEY JONES.



Love is a man's de-light,.. A fan-cy of.. to-day!..With



vows and sighs he wins his prize, Then laughs and goes his way...

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